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Housecleaning in the Literature Department

THE planning and presentation of a survey course in a foreign literature is—although frequently not so recognized—an awesome and challenging enterprise. To select from the literary masterpieces of a foreign culture the most representative, to awaken a genuine comprehension of their merit and arouse distrustful and lethargic students to their beauty and excitement, albeit within the confines of two semesters, is a task calling for sober reflection and serious preparation. Unquestionably the slow demise of many a college language department has stemmed specifically from the pedestrian and heavy-handed treatment meted the literature at this stage. MLJ has many times considered the problem from the celebrated Schinz-Smith controversy of some thirty years ago to the provocative article in a recent issue by Clark Keating.

Any attempt to attain competence in a foreign tongue inevitably entails some familiarity with the history of a nation's thought and artistic expression as reflected in its literature. How best to explore and exploit this legacy is a problem of some magnitude. The course dignified by the name "Introduction to Literature" or "Survey Course" presumably should attempt to achieve the dual objective of providing a stimulating introduction to the embryonic specialists as well as an unforgettable survey for the interested non-specialist. The following comments offer no foolproof system, no infallible formulae for success in what must remain a very personal, and at best, difficult undertaking. Certain common shortcomings in this area of endeavor are highlighted and some procedures suggested which may illuminate and assist those dealing with this important assignment.

Historically there have been two violently opposed schools of thought concerning the medium of presentation. Many purists adhere tenaciously to the theory that only the foreign tongue should be employed in lecture, discussions and reports. At the other end of the

spectrum are those happy-go-lucky practitioners who present little more than a course in translation. Either extreme defeats its purpose. Strict adherence to a foreign tongue, whatever its proponents may argue, is inadvisable at this stage. Even if the professor is admirably fluent—and unfortunately too many advocates of this approach are not—the student's level of comprehension is in no sense adequate. On the one hand, all of the stimulating and persuasive resources of a fine lecturer are needed to infuse what is essentially a problem of aesthetics with the passion and conviction required to gain converts. Wit, subtlety, the dramatic, and an apt and colorful vocabulary embracing the mores of several centuries are needed. Yet facing him is a benighted student audience with little more than a moronic grasp of the language, straining to understand names and dates let alone the main theme of the lecture. Given on this level such a course puts an intolerable restraint upon the professor who is perforce reduced to the most basic recital of simple biographic data, commonplace observations on history and thought, and a constant "talking down" which devastate the cause of literature. Any dubious gain in language drill is completely out of place at this juncture if a bona fide literature course is to be given. If one proceeds from the premise that the true purpose of the course is literary and that information, ideas and the development of appreciation are paramount and linguistic practice incidental, a major problem has been resolved. The course can then be presented upon a fairly adult level.

Use of the foreign tongue should by no means be abjured. The professor in his one or two lectures a week should serve as a very compelling guide through the medium of English. Carefully selected readings are, of course, in the foreign tongue. Weekly or bi-weekly discussion periods should be a judicious blending of the two, tempering the emphasis to the requirements and tastes of the students and the department involved. "Explication de texte"

should be employed often enough to suggest the vitality and the delightful secrets that so many of these seemingly stark and inhospitable pages actually contain.

The success of a survey course depends on long-range planning. Ideally a summer should be spent in browsing, reading, and planning merely to attain or regain perspective and to assess the ensemble with which one is to deal. Along with a clear notion of the highway to be pursued must be an enthusiastic, personal conviction of what is to be examined en route. How many courses have been utterly wrecked by the use of old notes and the slavish perusal of someone else's selected extracts. While no one can reasonably gainsay the practicality of using one of the several excellent anthologies presently on the market, the fact remains that one of the commonest and most fatal of errors is to accept dictation from the text, as it were, and ride comfortably along as the compiler's guest. The persuasive appeal of a well thought-out lecture delivered with only occasional recourse to notes is tremendous. The rigors of preparation are nothing compared to the satisfaction of being able to communicate directly and convincingly with a class. Conversely, those insidious enemies which promptly deaden interest and lose the audience are daily improvisation, the utilization of whatever is at hand, and the lack of a fundamental concept of the scope and ultimate message of the course. The true "professional" never falls into these errors any more than a professional musician appears carrying his music.

The following observations are referenced to French literature because of the higher incidence of survey courses in this field, but are applicable with modifications to other comparable areas. Essentially there are as many avenues of approach as personalities involved. Within the framework of the subject matter and without capricious neglect of any of the great names which have left their imprint upon French letters, the lecturer should enjoy relative freedom to indulge personal predilection, in fact must, if he is to infuse the material with that sense of excitement and enjoyment which are so indispensable to successful presentation.

In consideration of the students' linguistic skill, general cultural background and interests

it is occasionally deemed more feasible to work backwards from the 19th or 20th centuries, as, indeed, is often done when no survey course is offered. The very nature of a survey course, however, is one of historical and artistic evolution and development, and the exigencies of an orderly unfolding of this fascinating canvas dictate a more prosaic procedure *ab initio*.

At first glance the Middle Ages may appear inaccessible and forbidding. This impression is so strong in some quarters that this early period is ignored or treated so summarily as to negate its tremendous importance. Actually one of the most attractive eras, it reveals in its incipience the wonderful blending of the Celtic, Norman and Latin strains into the unique entity we term French. Here we encounter sturdy Roland, the ill-starred, immortal Tristan and Iseut, the sagacious and cunning Renard, the overwhelming preoccupation with man's spiritual needs reflected in its superb architecture and in its religious theater, and finally the unforgettable voice of Villon. This is the youth of a great people in all its pristine vigor and promise of brilliant fulfillment in the centuries to come. Historically, the period represents largely "terra incognita" to the average student; linguistically, it is quite unapproachable. As such, it is admirably suited to lecture and the use of simplified texts which are now available. Unfortunately, many anthologies are so niggardly in these early selections that no lasting impression of this period is made. It is recommended that translations of distinction be freely used at this point. The reserve book shelf might well contain—to cite at random—Dorothy Sayers' *Song of Roland*, Mason's *Aucassin and Nicolette and Other Medieval Romances*, Lewis' *Villon*, Stevenson's *Lodging for a Night* and similar items boldly displayed in company with original as well as modernized French texts. Viewed in terms of its principal treasures, the period is a most rewarding one, and as indispensable to an understanding of French literature as Genesis is to the Bible. Yet if time is spent in the classification of the "chansons de geste," the establishment of caviling distinctions between centuries, or extensive treatment of the "mystères" it can slip into murky shadows leaving the student far behind.

The riches of the Renaissance similarly re-

quire careful pruning. Anyone with "seizemiste" tendencies must remember that the remoteness of this period, as well as its language difficulties do not invite undo lingering. Curiously enough much of the better known poetry is remarkably accessible in its straightforward sentiments and essentially conventional vocabulary. Thus it is often possible at this juncture to awaken a genuine response to French poetry. Marot and the poets of the Pléiade have youthful hearts, intensely human qualities and a pervading lyricism which for some centuries now have proved quite irresistible to the eighteen-year-olds of many nations. Furthermore the old-fashioned practice of memorizing favorite verses and of encouraging verse translations by the students will still, on occasion, produce quite astonishing results. The Titans of the century, Rabelais and Montaigne, and their lesser brother, Calvin, usually fare better if treated in lecture, supplemented by such brief extracts as a good anthology may offer. It has long been a fond delusion that collegians respond eagerly to middle-aged wisdom and are hilariously entertained by samples of universal humor. Unfortunately this is not often the case, and the wise cicerone recognizes the occasional necessity of tempering his ideals to more proximate goals. Conversion of the illiterates is achieved only in small installments. It is not so much a question of denigrating the best standards, but rather of presenting more attainable ones whilst developing a more mature sense of appreciation. Every effort should be made to encourage browsing among the genial meanderings of Montaigne, if not in the original, then by all means in the Florio translation, or better in the first-class version of Frame. Rabelais may be approached through the modernized edition of Raoul Mortier or in translation. The theatre of the period can safely be ignored.

The thorniest problem in this type of course is one of extent and scope. Because of the vast amount of excellent material as well as the implicit obligation of not neglecting significant personalities and events, one is mercilessly pressed to cover ground. Many courses push valiantly to the early part of the 19th century only to have final examinations effect a rapid curtain before Flaubert, Zola or Proust can so much as put in a furtive appearance. That the

sixty years of the twentieth century seem never to have existed is an even commoner phenomenon. The conscientious professor thus finds himself literally between Scylla and Charybdis as the constant necessity for ruthless choice and decision presents itself.

The 17th century with its numerous luminaries is so intrinsic a part of French thought that it cannot be summarily dismissed. Yet it is very likely that too many courses dwell lengthily and unprofitably here. A true appreciation of classicism can come only with maturity, certainly greater maturity than is usually encountered within the average halls of learning. It is well enough to speak rapturously of the exquisite perfection of Racine, the subtle, inquiring mind of Pascal, and the rich humanity of Molière. Very little of this is apparent to young foreigners of 18 or 19 years of age. The Jansenist-Jesuit differences seem a monstrous bore and classic drama so many endless "tirades." The tepid response which this era so frequently elicits is largely the reflection of inexperience and unfurnished minds. The period deserves brilliant presentation by a lecturer who feels deeply the material and can, at least, leave with his young listeners some conception of the discipline, good taste, impeccable style and perceptive objectivity of this golden century. In consideration of the needs of a survey course, may it not be wiser to seek after a more generalized picture, to strive to capture the spirit rather than the detail. This point is advisedly made inasmuch as many of those now presenting such courses are products of a school which did obeissance to the Sun King, and who tend to harbor feelings of guilt if shorter shrift is made of the 17th century. Yet with the restless students of today who are so much more akin to their 18th century prototypes, many a teacher will feel, upon serious reflection, that a shift in emphasis may prove highly salubrious. "Fuyez, n'appuyez pas!" Perhaps Boileau, La Bruyère, Bossuet, Fénelon, the great dramatists, as well as the charming ladies of the period would themselves prefer to be rediscovered by more discriminating minds. It is quite possible that the careful reading and discussion of one of the famous tragedies and a Molière play would suffice for the theater. Remaining readings might be limited to excerpts from La Fontaine,

La Rochefoucauld, and perhaps de Sévigné and Saint Simon. These supplemented by general lectures on the history and art of the period could well, in competent hands, provide an unforgettable vignette of classicism. In a survey course much more cannot reasonably be expected. Mention should be made at this point of two significant aids in the presentation of this period, namely the splendid new recordings of classical plays by various Paris theatrical companies as well as films of the same repertory which are rapidly being made available.

Comparable time-saving must likewise be effected in the 18th century. In a sense the problem is relatively easier in that there is somewhat greater familiarity with names and facts. Voltaire evokes some recognition, however vague. Rousseau has enjoyed some celebrity in the purlieus of the educational world. Diderot is associated with the Grande Encyclopédie. *Candide*, *Manon Lescaut*, *Le Barbier de Séville* and *Le Mariage de Figaro* are all well known as operas, and with the exception of the first, have been discussed by the eminent Mr. Cross for years on the Metropolitan broadcasts. Moreover the century has a particular affinity with the present day. A ferment of ideas, the beckoning of vast new horizons make a comprehensible appeal. The lecturer has the advantage of an abundance of sparkling and amusing material, of colorful personages and an engaging and sophisticated society.

The 19th century is indubitably the most difficult to encompass. There are so many eddies and currents that it eludes hurried presentation. Yet its influences are wide and varied and its writers and thinkers figure so prominently in contemporary culture that a great disservice is done to the student if the principal trends are not explored. Admittedly the tour must touch only the high points, but is this not preferable to concluding with the Romantics as is so frequently done, leaving thus untouched the immediate antecedents of the present century? The problem is further complicated by the fact that at this point the end of the academic year is already in sight and a certain sense of urgency is felt. One must henceforth think primarily in terms of movements or schools rather than individuals. Realism, naturalism, impressionism, symbolism—all need definition as well as such

illustration as time and a measure of personal predilection permit. Eclecticism must prevail and yet one must do lip service to those distinguished figures who, like Mallarmé, Zola, Baudelaire and Verlaine—to mention the first to mind—left so strong an imprint on these years. Obviously no pat solution can be advanced. It is a challenge which must be met with ingenuity and enterprise. At least a formidable aspect of the problem is resolved when one admits, at the outset, the necessity of covering the 19th century and pushing into the present. Precisely what sacrifices must be made remains an eminently personal decision. But in the year 1961, most well-meaning souls will admit that some adjustment must be made to pull the survey course within a half century of the present day.

While contemporary literature is definitely without the domain of this course, it would be unfortunate, indeed, if one or two concluding lectures could not be devoted to the moderns. For those whose formal study of French literature may end with just such a course, there is an almost implicit obligation to signal the names of some of the elect of our own century in such a way as to stimulate further examination on the part of students. Proust, Gide, Mauriac, Duhamel and Romain Rolland should be presented, however briefly, and suggested bibliographies provided. There is much greater likelihood that browsing will be done among these rather than among their predecessors. If certain of the students are moved to pick up *Remembrance of Things Past* or some volume of *The Men of Good Will* as summer reading, one's missionary work will have born fruit.

A few final considerations on the mechanics of the course might be made. In dealing with the extensive and varied body of material which the several centuries offer—a veritable "embarras de richesses"—it would seem indispensable to devote three or four sessions each fortnight to lectures which provide background, as well as substantive and critical material. It is suggested that these comprise, during the course of the year, three or four bona fide lectures on French history and an equal number on the arts. Too frequently this ancillary material is covered only in hasty, off-hand references, or in ten-minute introductions to the

lecture proper. Thus subordinated, these important data, which are so indispensable to any understanding of a given era, are often completely lost. In a course of this type a clear-cut notion of the principal epochs of French history is essential, and presented in well-devised, integral segments makes a far more lasting impression than dropped piece-meal.

In the realm of the arts which are so inextricably a part of a people's creative genius, how can one appreciate the spirit of the Middle Ages without reference to its architecture and associated arts. What a pallid and imperfect picture of the "grand siècle" one would compose for himself without the brilliant images of Versailles and Fontainebleau, in fact, of every aspect of its visual arts from costume and furnishings to the chateaux and gardens! The rapid development of music and painting in succeeding eras is again so closely allied with the general temper and spirit of the times that some familiarity can only enhance the cause of literature. Happily, there seems to be a growing tendency among departments to swap lectures. This useful practice can furnish a most agreeable respite both to the regular lecturer and his audience as well as provide what is normally a more authoritative lecture in a specialized field.

In departments where a well-coordinated series of preparatory courses is available, much can be done to aid and abet the introductory literature course. *Aucassin et Nicolette* in simplified version figures as a delightful first year reader. *Le Bourgeois Gentilhomme*, *Les Précieuses Ridicules*, *Candide* and numerous 19th century selections of both prose and poetry have for years done yeoman's service in furnishing literary stepping stones which when properly utilized add their bit to the samples of French literature read. There are, of course, a number of intermediate anthologies and readers which contain staple literary items. Long-range planning of this nature can prove of inestimable benefit.

It seems wise also to banish once and for all the bugaboo of translations. Virtually all of the important classics in nearly every language

have been well translated and are currently to be had in attractive paper back editions. Moreover, bilingual texts have been making an appearance. As it is manifestly impossible to police the reading habits of the students why not profit from the material in English? For major students in the department who must constantly be encouraged to read in the original, the entire system of reports and discussions affords adequate control if the desire to learn the language does not in itself offer sufficient motivation. Any incidental perusal in translation is merely so much grist for the mill as far as the advancement of literature proper is concerned. The availability of good translations makes the course accessible to English majors and others who are interested in content rather than linguistic skill and entertain reservations as to their ability to keep up with readings in the original tongue.

Finally, it will scarcely be amiss to point again to the importance of this type of course, to the vast potential of its influence. Many students will experience their first and last brush with the world of "belles lettres" through this medium. The instructor's responsibility is at once challenging and burdensome. With hard work and some measure of inspiration it may be that he will be able to bring to the uninitiated a deeply satisfying aesthetic awakening. To this end, however, he must bend unremitting efforts. There is nothing static in such an assignment; the goal is never reached. As many times as a survey course is given, thoughtful change and prudent experimentation must be entertained if it is to be kept alive. Primary sources have to be constantly re-examined and new critical material surveyed. The top-flight course of twenty, or even of two years ago, no longer fulfills the needs of today. Recognition of this inexorable principle can often spell the difference between the unforgettable course one would like to present and the pale facsimile which is so apt to emerge in its stead.

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The "Education" of Sancho as Seen in His Personal References

IN THE innumerable books and articles that have been written on the prose of the *Quijote* over the years, little attention has been paid to the personal references contained in that novel, and few efforts have been made to analyze their abundant occurrence as a possible source of character portrayal. This article, dealing as it does solely with Sancho's references to himself, is an attempt to trace his mental and spiritual development, in other words his "education," by means of these personal references.

PART I

Sancho's allusions to himself in Part I of the *Quijote* are not so numerous as are those found in Part II, but they are, as they were bound to be coming from him, realistic and uncolored by any delusions or false conceptions as to his own character. They present a limited though fairly exact picture of his rather complex personality. By origin and birth he is poor, a *villano*, and *cristiano viejo*; by temperament, an *hombre pacífico*; by destiny, an *escudero*.

His humble origin and poverty were things with which he had lived since birth, and in the first fine flush of ambition, to him they presented no insuperable obstacle to his ability to govern his promised *ínsula*:

Y sepa que, aunque zafio y villano, todavía se me alcanza algo desto que llaman buen gobierno. (II, 234)¹

After the defeat of Sancho and his master by the Yangüeses, aching in every bone, and utterly exasperated by Quijote's penchant for irrelevant disquisition, in a parody of his master's: "Yo te juro, Sancho Panza, a fe de caballero andante," he says: (II, 13)

Yo le juro, a fe de pobre hombre, que más estoy para bizmas que para pláticas (II, 17)

Thus swearing by and voicing, as did Quijote, the one unalterable condition of his life.

Poor indeed is the man who has nothing of

which he can be proud. To Sancho, as to so many Spaniards of his time, this object of pride is the fact that he is of pure Caucasian lineage, with no admixture of Moorish or Jewish blood: in other words, a *cristiano viejo*. Twice he stresses this fact. Once, in discussing his countship:

que yo cristiano viejo soy, y para ser conde esto me basta (II, 190)

and again when the *Barbero* accuses him of being as "enchanted" as his master and says to him that it was an evil hour for all concerned when the dream of his *ínsula* had first entered Sancho's mind:

aunque pobre, soy cristiano viejo, y no debo nada á nadie; y si ínsulas deseo, otros desean otras cosas peores. (IV, 227)

Sancho's habits and temperament are constantly at war with the exigencies of his new calling. He is never able to sympathize with Quijote's conception of his responsibilities as a *caballero andante*, and shows a quite understandable reluctance to involve himself in any of his master's embroglios, though he will fight like the proverbial lion if he himself be attacked or his master in actual danger.

In the early days of their association, Quijote explains to Sancho the limitations of his duty as his squire and that he must come to his assistance only in the event that his assailants be *canalla* or *gente baja*. On no account must Sancho raise his hand against an armed *caballero*. Sancho replies:

Por cierto, señor, que vuestra merced sea muy bien obedecido en esto;—que yo de mí me soy pacífico y enemigo de meterme en ruidos ni pendencias. (I, 199)

¹ Cervantes Saavedra, Miguel de, *El ingenioso hidalgo don Quijote de la Mancha*. Edited by Francisco Rodríguez Marín. "Clásicos Castellanos." Quinta edición. (Madrid: Espasa-Calpe, 1950). I, 24. Roman numerals refer to the volume number; arabic numbers to the page.

and later, when Quijote repeats that it is Sancho's duty to help him "cuando veas que semejante canalla nos hace algún agravio":

(II, 14)

Señor, yo soy hombre pacífico, manso, sosegado, y sé disimular cualquiera injuria, porque tengo mujer, y hijos que sustentar y criar (II, 15)

The perils of the life of a *caballero andante* in which his master so inexplicably revels hold no charms for him. After the fight with the *harrero* over the visit of Maritornes, Sancho, suffering from the blows compared to which his well-remembered *manteamiento* was, as he observes, *tortas y pan pintado*, says:

Desdichado de mí y de la madre que me parió, que ni soy caballero andante, ni lo pienso ser jamás, y de todas las malandanzas me cabe la mayor parte! (II, 52)

When he is about to start out on his journey to deliver the letter to Dulcinea, he suggests that he take Rocinante in place of the stolen donkey in order to save time and because, as he says, "soy mal caminante" (II, 298). This remark may be taken not only literally, but also as a play on words in imitation of Quijote's favorite adjective: *andante*. Again, when his master offers him the dregs of the *brebaje* to cure his ailments—that *brebaje* which had wreaked such damage to his inwards the previous night and which he had come to regard as one of the less pleasant concomitants of the knightly way of life, he reiterates:

¿hásele olvidado a vuestra merced como yo no soy caballero, o quiere que acabe de vomitar las entrañas que me quedaron de anoche? (II, 68)

Sancho's position as Quijote's squire in the early days of their association is viewed by him merely as another job of nebulous and unproved advantage to himself. His *ínsula* is a delightful dream, but at times his mercenary soul longs for something a bit more tangible. When they are about to share the goatherds' meal and Quijote in a mellow and expansive mood asks Sancho to sit by him, Sancho refuses. He first points out to his master what he considers the advantages of eating by himself; then with a strange combination of innate dignity and practicality he continues:

Estas honras que vuestra merced quiere darme por ser ministro y adherente de la caballería andante, como lo soy

siendo escudero de vuestra merced, conviértalas en otras cosas que me sean de más cómodo y provecho. (I, 247)

As the relationship between master and squire strengthens and deepens through shared experiences, and Sancho's "education" progresses, he becomes more satisfied with his role as *escudero* and more conscious of what he considers the responsibilities inherent in that role. When he sees Dorotea and Cardenio making love, he at once questions the authenticity of her claim that she is the Princess Micomicoma, for he thinks that such plebian conduct is beneath the dignity of one of royal rank. He feels it his duty to tell his master of his discovery, and prefaces his remarks with the words:

Si vuestra merced se enoja, yo callaré, y dejaré de decir lo que soy obligado como buen escudero, y como debe un buen criado decir á su señor (IV, 197)

Ultimately, Don Quijote is imprisoned in his cage. By now Sancho's affection for his master has so increased and his concern for his own comfort so decreased, that he promises, should his efforts to free Quijote from his prison fail,

a ley de buen y leal escudero de encerrarme juntamente con vuestra merced. (IV, 258)

By the time Sancho returns home from his first sally he has learned not only unselfishness, but the mental stimulation that comes from his new way of life. Although the unpleasant experiences are not forgotten, his words to his puzzled wife sum up his fresh enjoyment of his new calling:

no hay cosa más gustosa en el mundo que ser un hombre honrado escudero de un caballero andante buscador de aventuras—de algunas (aventuras) he salido manteado, y de otras molido; pero, con todo eso, es linda cosa esperar los sucesos atravesando montes, escudriñando selvas, pisando peñas, visitando castillos, alojando en ventas a toda discreción, (IV, 323)

PART II

It has been noted in the discussion of Sancho's references to himself in Part I of the *Quijote* that these references may be placed in three categories: that of *un hombre pacífico*, *un cristiano viejo*, and *un escudero*. Roughly, they may be said to be an expression of the physical Sancho, the Sancho whom the world sees and knows, the loyal though oftentimes reluctant follower of his master.

In Part II the fundamental Sancho remains unchanged; he is still a good Catholic and *cristiano viejo*:

que aunque parezco hombre, soy una bestia para ser de la Iglesia (V, 233)

que tan gentil temeroso soy yo de Dios como cada hijo de vecino (VI, 48)

como siempre creo, firme y verdaderamente en Dios y en todo aquello que tiene y cree la Santa Iglesia Católica Romana, y el ser enemigo mortal, como yo soy, de los judíos. (V, 151)

Y no con los que tienen sobre el alma cuatro dedos de enjundia de cristianos viejos, como yo los tengo. (V, 96)

á fe de buen escudero que si hubiera dicho de mí cosas que no fueran muy de cristiano viejo, como soy; (V, 74)

To the above quotations may be appended two which are more indicative of Sancho's religious sincerity and his honest concern for the welfare of his soul. When Quijote expresses his doubts as to Sancho's ability to govern his island wisely, the latter says to him:

si a vuesa merced le parece que no soy de pro para este gobierno, desde aquí le suelto; que más quiero un solo negro de la uña de mi alma, que á todo mi cuerpo; así me sustentaré Sancho á secas con pan y cebolla como gobernador (VII, 122)

and goes on to say:

y si se imagina que por ser gobernador me ha de llevar el diablo, más me quiero ir Sancho al cielo que gobernador al infierno (VII, 122)

Now, as he has always been, Sancho is the first to admit his lack of bravery:

aunque soy rústico, mis carnes tienen más de algodón que de esparto (VII, 9)

no soy yo hombre que me dejo manosear el rostro de nadie (v, 257)

Aquí, (Clavileño)—yo no subo, porque ni tengo ánimo, ni soy caballero (VII, 70)

Yo soy un hombre que tengo más de mostrenco que de agudo (VII, 276)

Of course, Sancho's literary *raison d'être* is the fact that he is Quijote's squire. However, on but one occasion does he voice any desire to distinguish himself in that role. This is when he says to Sansón Carrasco:

Yo, señor Sansón, no pienso granjear fama de valiente, sino del mejor y más leal escudero que jamás sirvió á caballero andante (V, 93)

Except for this instance, his references are entirely factual:

á fé de buen escudero (V, 74)

Yo soy Sancho Panza, su escudero, (V, 189)

Labrador soy, Sancho Panza me llamo, casado soy, hijos tengo y de escudero sirvo (VI, 285)

Yo soy un pobre escudero (VII, 73)

¿Quién puede estar aquí—sino el asendereado de Sancho Panza, gobernador, por sus pecados y por su mala andanza, de la ínsula Barataria, escudero que fué del famoso caballero don Quijote de la Mancha (VIII, 14)

To this "physical" picture of Sancho as *escudero* must now be added the new one of *gobernador*. Just as Fate in the person of Quijote had made of him an *escudero*, just so do the machinations of the Duke award him, at long last, his coveted *ínsula*. Before Quijote lectures him on the responsibilities and niceties of his new position, Sancho is as serenely confident as he was in the first part of the book that he is eminently qualified for such a post. He says to Sansón Carrasco:

Yo he tomado el pulso á mí mismo, y me hallo con salud para regir reinos y gobernar ínsulas; (V, 95)

His master's words, however, shake his confidence considerably, and with surprising humility he confesses: "yo no sé más de gobiernos de ínsulas que un buitre;" (VII, 122)

It is one of the ironies of the novel that although Sancho was infinitely more successful as governor than he was as squire, in the accepted chivalric tradition, he never realizes this fact. He looks back on his short term of office in Barataria as on a nightmare of persecution, hunger, and ultimately, fear, during the "siege of the island." As he prepares to leave, he addresses his beloved *rucio*:

cuando yo me avenía con vos—dischosas eran mis horas, mis días y mis años; pero después que os dejé, y me subí sobre las torres de la ambición y de la soberbia, se me han entrado por el alma dentro mil miserias, mil trabajos y cuatro mil desasosiegos. (VII, 314)

His last words to his former entourage are:

Yo no nací para ser gobernador, ni para defender ínsulas ni ciudades de los enemigos que quisieren acometerlas. Mejor se me entiende á mí de arar y cavar, podar y ensarmentar las viñas, que de dar leyes ni de defender provincias ni reinos. (VII, 315)

Later he says to Ricote:

he ganado—el haber conocido que no soy bueno para gobernar (VII, 335)

After he has fallen into the cavern, he raises his voice in lament:

¿Hay algún cristiano que me escuche, ó algún caballero caritativo que se duela de un pecador enterrado en vida, de un desdichado desgobernado gobernador? (VIII, 13)

When he returns to the Duke to give an account of his stewardship, he kneels before him and says:

aquí está vuestro gobernador Sancho Panza, que ha granjeado en solas diez días que ha tenido el gobierno conocer que no se le ha de dar nada por ser gobernador, no que de una ínsula, sino de todo el mundo; (VIII, 20)

Included in the counsel that Quijote gave to Sancho before his departure to the governorship, are the words: "has de poner los ojos en quien eres, procurando conocerte a tí mismo, que es el más difícil conocimiento que puede imaginarse." (VII, 99). If there is one thing which Sancho brings with him from his days of power it is self-knowledge, a knowledge hard come by, but one indispensable to the development of the whole man.

Despite the nightmare qualities of his term as governor, there is one fact of which Sancho is justifiably proud. This is the complete and undeviating honesty with which he discharged his duties. Sancho in his role of governor followed faithfully many of the precepts laid down for him by Quijote. Of all the advice given him by his master "for the adornment of his soul," there is, strangely enough, but one actual reference to the desirability of honesty in government: "Si acaso doblares la vara de la justicia, no sea con el peso de la dádiva, sino con el de la misericordia." (VII, 104). The implications of these words must have lingered in Sancho's mind, for again and again he mentions the thorough integrity with which he carried out the duties of his high office. His last words to the members of his "court" in Barataria are:

Vuestas mercedes se queden con Dios, y digan al Duque mi señor que desnudo nací, desnudo me hallo: ni pierdo ni gano: quiero decir que sin blanca entré en este gobierno, y sin ella salgo, bien al revés de como suelen salir los gobernadores de otras ínsulas. (VII, 316)

and:

cuanto más que saliendo yo desnudo, como salgo, no es

menester otra señal para dar á entender que he gobernado como un ángel. (VII, 318)

On his way back from Barataria, Sancho meets Ricote who offers him 200 escudos if he will help him conceal his treasure, but Sancho replies:

Yo lo hiciera—pero no soy nada codicioso; que, á serlo, un oficio dejé yo esta mañana de las manos, donde pudiera hacer las paredes de mi casa de oro, y comer antes de seis meses en platos de plata; y así por esto como por parecerme haría traición á mi rey en dar favor á sus enemigos, no fuera contigo, si como me prometes docientos escudos, me dieras aquí de contado cuatrocientos. (VII, 334)

Included in his report to the Duke are the following words:

ful á gobernar vuestra ínsula Barataria, en la cual entré desnudo, y desnudo me hallo; ni pierdo ni gano. (VIII, 19)

Later, as he and Quijote are leaving the Duke and Duchess, he voices his pride in his wife for having kept her word in the matter of the *bellotas*, and his gratification that, although he was governor when the Duchess received the gift, it could not be construed as a bribe:

En efecto, yo entré desnudo en el gobierno y salgo desnudo dél; y así, podré decir con segura conciencia, que no es poco: "Desnudo nací, desnudo me hallo: ni pierdo ni gano." (VIII, 36)

This intense pride in his own incorruptibility, replacing as it does his natural avarice, shows that Sancho could follow not only the letter of his master's teaching, but the spirit which was always the essence of it. And thus, from his term as governor Sancho brings not only self-knowledge, but also a keen pride in his personal integrity.

What must have been to the minds of seventeenth V-century Spain a revolutionary doctrine is found in Quijote's words to Sancho:

Haz gala, Sancho, de la humildad de tu linaje, y no te desprecies de decir que vienes de labradores; (VII, 101)

and:

si tomas por medio á la virtud y te precias de hacer hechos virtuosos, no hay para qué tener envidia a los que los tienen príncipes y señores; porque la sangre se hereda, y la virtud se aquista, y la virtud vale por sí sola lo que la sangre no vale. (VII, 102)

The remembrance of these words may have lingered in Sancho's mind when he hears himself addressed as *don* Sancho Panza by his

new majordomo. Gone is the ambitious and covetous little man who had urged on his wife honors and titles which the forthright Teresa recognizes as ill-suited to their humble origin. In his place stands the newly appointed governor who with quiet acceptance of the "lowliness of his lineage" replies:

Pues advertid, hermano—que yo no tengo *don*, ni en todo mi linaje le ha habido: Sancho Panza me llaman á secas, y Sancho se llamó mi padre, y Sancho mi agüelo, y todos fueron Panzas, sin añadiduras de *dones* no *donas*: (VII, 152)

Physically, Sancho at the end of the *Quijote* remains much as he was when he started out on his adventures with his master: he is just as verbose, no braver, and no less a glutton than in the beginning, and his devoutness and his pride in the purity of his lineage remains the same. Although Quijote fails in his efforts to stem Sancho's outspokenness and his penchant for stringing together his *refranes*, or in instilling in him the rudiments of derring-do, by his teachings and by his own example, he has forged a new Sancho.

Among other things, the *Quijote* is, of course, a treatise on the education of the common man as personified by Sancho. The ideal education is one which results in the fullest development not only of the mind but of the spirit as well.² In part I, Sancho was exclusively the *escudero*; in Part II, his more important role was that of *gobernador*. In studying the personal references made by Sancho, one might say roughly that Part I deals with the awakening of

Sancho's mind, while that of Part II deals with the awakening of his spirit. The early Sancho is far more interested in a pecuniary return for his services than in the pure joy of adventure, but in time he comes to enjoy the quest for itself rather than for what it may produce. His words to his wife: "no hay cosa más gustosa en el mundo que ser un hombre honrado escudero de un caballero andante buscador de aventuras," is clear evidence of this fact.

To Sancho in Part II of the novel comes his most exciting experiences, and it is through these experiences, especially that of *gobernador*, that the potentialities of his spirit, as well as his mind, are realized. Sancho, the little man, for a few short days governs his *ínsula* with dignity, shrewdness, and justice, and it is from this unappreciated service that he harvests the spiritual fruit of his experiences; self-knowledge, a keen realization of his new integrity, satisfaction in a job conscientiously performed, and, instead of a humble acceptance of his place in the world, an actual pride in his lowly birth, and a fine disdain for unearned and meretricious honors. Although Sancho has finally turned his back on the tangible rewards of life as exemplified by his governorship, the new Sancho who emerges at the end of the book is the embodiment of the best that Life can offer any individual: the development of one's mind and imagination, and the awakening of the human spirit.

² See: Victor R. B. Oelschlager, "Sancho's Zest for the Quest." *Hispania*, XXXV (1952), 18-24.

* * *

Openings in French and Spanish

The Shaker Heights City School District, Cleveland, Ohio, seeks to attract and hold career teachers who can reach the following maxima in 15 steps:

B.A.	\$7875
M.A.	\$9000
M.A. 30 hours	\$9220
Ph.D.	\$9790

Shaker Heights is a residential community on the East side of Cleveland with a population of 40,000. The average I.Q. of its student body is 118 and the average class size is 24. The primary goal of the Shaker Heights system is to prepare children for college entrance, since 90 per cent of the senior class enrolls at either a two-year or a four-year college.

* * *

Who Studies German in India?

IN ANSWER to the question "Who studies German in India?" one must first enquire into the reasons why the Indian studies German at all. The present growing interest in and necessity for German studies is a result of Indian independence and is a reflection of the struggle to become a modern nation along with the Western world. The urgent necessity to catch up in scientific and technical matters has brought German experts onto the industrial scene, and German writings into the libraries. Furthermore, Indian universities still offer poor facilities for graduate and research work in just these areas and therefore the Indian must seek training abroad. Traditionally this has been England, but is no longer exclusively so. However, America is still too far and too expensive and attention is more and more drawn to German universities, especially for science, engineering and medicine.

In the big Indian universities today, like Calcutta, Allahabad, and Madras, the M.Sc. and research students are anxious to acquire some knowledge of German. Therefore it follows that today the main interest in the language is for professional reasons. German studies on a purely cultural level will be included in the curriculum when the educational needs of India become more comparable with those of western countries.

For the investigation of German language instruction in India we must differentiate four groups of institutions: primary schools, secondary schools, colleges and universities, and various cultural institutes. To concentrate on the state school system, which represents the official attitude to language study, only a very limited number of secondary school systems include German in the syllabus, and its inclusion does not guarantee that it is always taught. For 1959/60 the Ministry of Education in New Delhi provided the following statistics: German is included as "elective paper at the secondary level" for students ages 16-17 as one of the subjects under the heading of "modern foreign

languages" for the Secondary School Certificate by the Secondary Education Boards in the seven largest of the fourteen Indian states: Bengal, Madhya Pradesh, Rajasthan, Bihar, Kerala, Uttar Pradesh, and Bombay (now two separate states). Further enquires revealed the small extent to which German is actually studied. For instance, in Uttar Pradesh, the largest state, in the 1960 examination for the first time thirteen candidates presented themselves, seven for the School Certificate and six for the Intermediate. In Bombay State, where there is probably one of the most advanced educational systems, sixteen candidates were listed, but all from the one school in Poona. St. Vincent's, one of the two schools in Bombay State offering German, has had a four-year German program now for several years and that is the most that any school in the country offers.

On the college and university level, the demand for foreign languages is greater and the offerings therefore somewhat more generous. The Ministry of Education bulletin, "Facilities for Studies in Foreign Languages (excluding English) in Indian Universities," lists twenty-five of these universities as offering some kind of program in German. Recent enquiries added four more, bringing the number to twenty-nine. Of these twenty-nine, seven had no German, either for lack of instructors or lack of students, so that left a total of twenty-two universities actually conducting classes in German.

The amount offered varied considerably. Five (Bombay, Andhra, Calcutta, Gujarat, Poona) had a B.A. program, and four of these (all except Andhra) also a syllabus for the M.A. However, this is mostly on paper, for only two (Bombay and Poona) actually had B.A. and M.A. programs in operation.

In all India, only one university (Poona) grants a Ph.D. in German, and this program is entirely dependent upon the presence of the Deutscher Akademischer Austauschdienst (DAAD) lecturer. In fact, Poona and Bombay are the only institutions with German offerings

in any way equivalent to those of American institutions, since a regular faculty of German studies hardly exists in the Indian universities.

As for the remaining universities, certificate and/or diploma courses of one-year, two-years and three-years are offered as alternate or optional papers for the B.A. and B.Sc. degrees. However, only five offer three years (Andhra, Calcutta, Gujerat, Jadavpur, Visva-Bharati). Three institutions (Andhra, Calcutta, Madras) give in addition special one-year courses for science students. Two (Baroda and Patna) give two years for all interested but do not seem to grant any special certificate.

The preparation and background of the instructors is as varied as the programs. The German Embassy in New Delhi had on its records for the academic year 1959/60 twelve German lecturers assigned to the leading universities (Allahabad, Banares, Calcutta, Delhi, Karaghpur, Madras, Osmania, Patna, Poona, Visva-Bharati, Bangalore, Bombay). The types of programs which they are expected to support again vary all the way from a Ph.D. in Poona to two years without a certificate in Patna. These gentlemen are sometimes on their own or assisted by full-time and part-time instructors, including native Indians trained in Germany or at home, German businessmen and their wives temporarily stationed in India, German students and scholars, and a rather competent group is recruited from the missionary centers, the Jesuits being particularly distinguished in this respect. The handling of the German programs is altogether somewhat haphazard, and what happens now may not have happened last year, or happen again in the future.

For those not acquainted with the Indian scene it is hard to realize the difficulties inherent in building up or expanding programs. By far the greatest handicap is, of course, a genuine lack of funds. Financial aid is so urgently required in all directions, it is hard to determine the best use for any available funds. The poverty of institutions and of faculty and students cannot be grasped unless one has had personal experience of it. This then affects all areas of instruction—methods, personnel, library facilities, and eliminates all possibility of acquiring special equipment, such as now widely used in America.

Due to a shortage of hard foreign exchange,

the choice of textbooks is confined to British publications or German books bought through British firms. The basic grammar mentioned by the German Embassy is by far the most popular text and is used by the majority of German lecturers: Heinz Griesbach & Dora Schulz, *Deutsche Sprachlehre für Ausländer*, Max Hueber Verlag, Munich, 1959. It is compiled with the problems of teaching in non-European countries in mind. In the preface the authors state: "Damit wird dieses Lehrbuch für Schüler aus allen Nationen verständlich." It prescribes no particular method of instruction and leaves the teacher a free hand.

The Max Hueber Verlag has also, on request, come up with a Marathi-Hindi-German glossary to assist wherever the students' knowledge of English is poor. Langenscheidt's Hindi-German Dictionary is in preparation. As reading material, again the most popular are the Max Hueber publications: H. von Hofe, *Im Wandel der Jahre*; G. Kirchhoff, *Deutsche Gegenwart*; and Schulz-Griesbach, *Leseheft für Ausländer*. As a reader for science students, the most widely used is Fiedler & Sandbach, *A First German Course for Science Students*, published by the Oxford University Press. Other reading material, particularly for science students, is often supplied by the German consulates and firms having some connection with Germany.

A few examples may illustrate the situation in different universities and colleges.

Allahabad offers only two years, but has some 150 students in four groups. The program there seems steady, for they have large science departments. German lecturers have been there for some years and they will continue to be assigned. They are assisted by Indian instructors. A foreign language is compulsory for M.Sc. and research students and German is a popular choice.

Similarly in Madras, a DAAD lecturer is in charge of three courses, designed mainly for science students, with a total enrollment of around 200.

In Osmania the whole program is quite new. The present DAAD lecturer is trying single-handed to built up the department and a B.A. program has been approved in principle by the Academic Council.

Franz Thierfelder in his book, *Die Deutsche*

Sprache im Ausland (1956), calls Poona: "den Mittelpunkt deutscher Sprachpflege in Indien." The University and Colleges of Poona constitute the most distinguished center of learning in all India. As mentioned above, here and in Bombay are to be found the only two universities which have at present active B.A. and M.A. programs and adequate faculty and facilities for this.

Poona also grants a Ph.D., and apart from degree programs gives one-, two-, three- and four-year diploma courses for non-degree students, open also to research scholars and faculty. The German faculty includes the DAAD lecturer, four full-time professors, and six part-time instructors. Here also the libraries are good and really well cared for, and ways and means are being discussed to overcome the "foreign exchange" impasse and thus facilitate the acquisition of new books.

Great impetus to the study of the German language comes through the work of the Goethe-Institut, München. This very competently run institute maintains three "Dozenten" in India: the German-Indian Association in Calcutta, the Deutsches Kultur-Institut in New Delhi, and the Indisch-Deutsche Kulturgesellschaft in Bombay. In each of these, two or more "Dozenten" delegated by the Goethe-Institut are in charge, assisted by other German instructors. Moreover, there exist two more "Lehraufträge" in Bangalore and Pilani, where the native German instructors are not Dozenten of the Goethe-Institut but administer the Institut examinations under their direction. All these institutions follow the same "Richtlinien" and use the Schulz-Griesbach texts. The work of the Goethe-Institut in India began in the mid fifties and further expansion is planned.

To give some representative statistics: the Calcutta Dozentur has currently more than 1300 students under the direction of seven teachers in twenty-seven classes. They offer four years, with corresponding certificates: Unterstufe, Grundstufe, Mittelstufe, Oberstufe. In addition, there is a Rapid Course for Beginners which covers the work of one year in six months. Fees are quite nominal and include

unlimited use of the library and attendance at functions organized by the German-Indian Association.

In New Delhi, apart from the Goethe-Institut and the rather meagre offerings of the University, the Government of India maintains a School of Foreign Languages under the Ministry of Defense. Three "standards" are listed for German in the 1959 prospectus.

There exist, of course, in other cities a few privately run language schools where German is taught along with other modern languages.

From Poona comes a movement which is helping to promote and organize the study of German language and literature in India. Some years ago the Poona University German Association was developed further into the Bombay State German Teachers' Conference. In April 1960 a group of Poona professors headed by the DAAD lecturer succeeded in enlarging the scope of this still further and established the All-India Association of Teachers of German, set up along the lines of the American Association of Teachers of German. Already committees have been formed and programs laid out in such areas as teacher training, national standards, examinations, intensive courses, and so on. This will coordinate the efforts made in individual institutions and encourage and assist the more remote German departments spread over the country.

In the world today, no country can live in isolation. India is changing rapidly, replanning her government, her economy, her curricula. Indians go out to foreign countries, visitors from other nations come into India. Of the latter, arriving on economic or educational missions, the biggest representation comes from Britain, U.S.A., and Germany, in that order. Thus it seems very likely that in the near future, through the pressures resulting from India's modernization and with the hard work and devotion of the interested groups in the educational field, the study of German will be of increasing importance.

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Pre-Reading vs. Post-Reading

THOUGH still nameless, the society for the propagation of the "oral method" for the teaching of foreign languages has been "rushing" prospective members, much as other fraternal societies do. Have you been "rushed"? You don't have to pledge, of course, but the whole affair is enlightening. Since I "pledged," you may be interested in my observations.

For the first 4 weeks of school, starting September, 1960, I withheld the written word completely from my secondary students. When I say "completely," I mean just that. As you will discover, many proponents of the oral method "fudge" on the idea. They give the written word as needed. We must recognize that "oral method" means many things. When an instructor says that he uses the "oral method," he has told you very little. Your first reaction should be to ask him to be specific about how he uses the "oral method." My withholding the written word meant that no textbook was issued to students, the blackboard was never used, no ditto sheets were handed out, no French words were used on the bulletin board area. These "traditional" teaching aids were reserved for later use.

How then did we communicate? I acted out a simple series of actions, narrating in French as I went through the motions. Soon the students began to imitate what I did. You will say, "This is direct method, Bovée, etc." Right you are! The same old thing, not new at all, as is presently being claimed. And it is still very effective. Gradually we added to the stock of sentences we could say, discussing the weather, the day and date, one's age, clothing, activities, family, etc.

One significant difference existed between my procedure in 1960 and the direct method. Without the written word it is harder for the students to grasp and retain what they are saying. The question then arises: "Why make it harder? Do you gain something so vital that it is worth using a harder method?" The contention

is that students pronounce the sounds of the foreign language more nearly correctly because they do not see the letters. This contention is based on the assumption that students will naturally tend to pronounce a letter as they have always done in English. There is some truth in this contention. For example, the French letter "u" will be pronounced [u], whereas it should be [y].

Let us examine the claim that pronunciation is improved by withholding the written word for any length of time. (The length of time varies from 2 weeks to a semester to 2 years, depending on the enthusiasm of the teacher. So far no one seems willing to venture a definitive statement of how long this "withholding the written word" should last.) Having tried the new approach, I asked myself, "Was there a noticeable improvement in the pronunciation of my classes this year when I withheld the written word, as against the pronunciation of my classes in other years when I did not."

Obviously, in arriving at an evaluation, we must always take into account the factors of (1) teacher personality, (2) teacher preparation in his field, (3) teacher preference for certain elements of the foreign language, reading, speaking, civilization of the foreign country, etc., (4) availability of teaching aids, labs, tape recorders, tapes, etc., (5) acceptance by parents of "new-fangled ideas," (6) administrative backing and approval of methods used. Any one of the above factors will greatly influence the result obtained. If all of the above factors are favorable, any method will be fairly successful. Depending on the degree of unfavorable factors, any method will be decreasingly less effective.

In my instance, it would be fair to state that the above-listed environmental factors were average, above average in certain areas, below average in other areas. The average teacher in an average situation reads reports on controlled experiments with a sigh. I hope that the report

on my average situation will be more meaningful to him.

As I proceeded without teaching aids other than an adequate preparation, surprises were in store for me (1) All students had to learn to pay close attention for 53 minutes of a 53-minute period, even in a group activity where it is possible to "fake" interest. This needs no elaboration. (2) A student's ability to reproduce a sound correctly was more dependent on his native capacity to hear accurately and then to reproduce accurately than it was on the method of presentation. In other words, in spite of clearing the decks of other considerations, giving full time to speech, hearing, pronouncing, many students still pronounced as they had in my former years of teaching, no better, no worse. I could only conclude that the new method had not overcome the factor of *pupil audio inability*. I venture to say that this may be true universally and regardless of method used. Perhaps it is unfair to expect any method to overcome it. (3) There were pitfalls, deep and treacherous, in withholding the written word. These pitfalls cannot be ignored, called insignificant, or glossed over. They require our best thinking and open-mindedness.

I mention only two major ones: I place first the inability of the student to apply his knowledge in any situation other than the exact one he encounters in the classroom. He learns a number of sentences, questions, answers, commands. He speaks rapidly and confidently the things he knows. This may seem very impressive. But he is unable to modify or adapt the sentences he knows to a new, non-controlled situation. If our aim in this method is to produce a person who can communicate through speaking, we must produce students who can actually converse. Since a pitifully-high percentage of *teachers* of foreign languages cannot do this after years of arduous study of all facets of their language, including, at the very least, courses with native teachers conducted entirely in the foreign language at an advanced level in college or university, how, then, can we expect secondary students, most of whom are studying foreign languages to fulfill a requirement for college entrance, actually to converse? I submit that we are setting up for ourselves a self-defeating objective, one that is too difficult to

achieve. Let us speak, as much as we can, but let us not delude ourselves or the students that they will be able to converse fluently or extensively. Students will be able to learn to speak to a certain extent. Let us aim at that.

Second, among the pitfalls, is the fact that pronunciation becomes distorted. It works this way. A student of French is learning to say his name and to ask others their names. Repetition, a mass of repetition, is how he learns. He must superlearn in this method. He must not take time to figure out what he wants to say. He answers by reacting to a stimulus. Teacher says the sentence, pupil repeats it, over and over in various types of drill. This super-learning, which is the very heart of the method, is precisely the source of this second pitfall. The response is so automatic that it becomes mechanical. And in becoming mechanical, it blurs and is distorted. I found, specifically, that very soon students began to say (not just a few students, but most of them) "je m'pelle," when they should have said, "je m'apelle." How did they get it into their ears to do this? They had heard me say only a very clear and very precise, "je m'appelle." I had to work very hard to correct their mistake, and others of the same type. Teachers of French will recognize that this type of mispronunciation would not exist, or at the most be very rare, under the "traditional" method. Thus each method brings its own set of pronunciation problems. I found I had just traded old problems for new ones.

The most plausible reason for distortion of sounds is that the ear is not trained for precision. Our eyes have been our greatest tool for learning, our ears much less so. It takes a very long time for audio ability to come up to visual ability in most students. Our educational system has used visual means much more than audio means. When we set aside the eye's ability, we set aside a great asset. When we count on the ear's ability, we have a rough road ahead. When I am up against a rough road, I make use of everything I can. This is no time to be "one-note Joe." I will use reading aloud for ease of pronunciation and familiarity with all forms of language. I will use phonetics. I submit that learning the difference between, and correct pronunciation of, [o] and [ɔ] can be readily and efficiently done by learning their

phonetic symbols and pointing out that the symbols reflect mouth position. Similarly, French nasal sounds are more easily taught with phonetics. The symbols have no "n" or "m" written in them, just [ã] and [õ], etc. This is a great help.

And now comes my counter proposal. Whatever amount of time you give over to the "oral method withholding the written word" at the beginning of the first year, give that amount of time at the end of the year instead. If you give 2 weeks in September, next year try giving it in May or June. If you give 4 weeks or 9 weeks or a semester, try that amount of time for emphasis on oral work at the *end* of the

year. By that time, students will be well grounded in basics, they will have a fair vocabulary, they will know a few verb tenses, etc. Speech then will resemble actual speech, not simply stimulus-response repetition. They will have encountered many subjects for conversation throughout the year in oral work, textbooks, and reading. They will be able to participate in many types of activity, writing plays and producing them with fist puppets being one of the most fruitful and fun.

VIRGINIA CABLES

LaHabra High School
LaHabra, California

* * *

Charles E. Merrill Trust Fellowships

The Charles E. Merrill Trust of New York is providing \$25,000 annually for three years to enable high school teachers of French, German, Italian, and Spanish to travel and study for a year abroad. Each fellowship carries a stipend of \$7,500. For 1961-62, three teachers of French have been chosen. For 1962-63, three teachers of German and Italian will be chosen, and for 1963-64, three teachers of Spanish. The

appropriate AATs will each nominate eight to ten candidates and each nominee will prepare a plan of study for a year abroad. The final choice of three fellows will be made by a joint committee representing the Modern Language Association and the American Council of Learned Societies. Nominees must be high school teachers under 40 years of age.

* * *

Modern Languages and Latin

IN THE worldly wake of the launching of *Sputnik I* followed much criticism of American public schools. Agitation was begun for the intensifying and acceleration of both instruction and learning. Among developments has come the conviction that the "elective system" should be more sternly curtailed and a return made to the "fundamental" subjects, the core of which is language, mathematics, and science.

Outlook, a section of the *Sunday Washington Post*, carried on November 29, 1959, an invigorating article called "A Case Against Softness in American Schools." The case is presented through a *Post* reporter by Vice Admiral Hyman G. Rickover, testifying at a closed session of the House Appropriations Committee. After contending that electives cannot take the place of an evolving and up-building study course, adapted to varying abilities and objectives, the Admiral asserts: "There is a distinction between training and education. When you teach a boy how to operate a lathe, you are training him, you are not educating him. Education is a process by which the mind is developed."

The same article records stout agreement from Arkansas Senator J. W. Fulbright, one-time university president, former Rhodes Scholar, and a Φ BK member. He deplores the substitution of training and social activities for true education, under the life adjustment philosophy, and urges schools to stress the basic subjects.

James B. Conant in his battering book, *The American High School Today* (McGraw-Hill, 1959), prescribes four years of one foreign language for the academically talented.

It is apparent that the national climate is felicitously favorable to foreign language studies, and mainly to *modern* foreign languages. The reason for this preferment is chiefly that we Americans must speak the speech of our global neighbors to improve international understanding and communication. So modern foreign language instruction has, since *Sputnik* be-

gan its inspiring spin, emphasized the *spoken* word with a multiplied intensity that almost amounts to a mania.

Paradoxically enough, it is right here that Latin finds its most powerful recommendation. Modern languages are practically abandoning the field of the *written* word. For the majority of Americans, the spoken and written word of the mother tongue plays and will continue to play a far more important rôle in their daily affairs than the spoken or even written word of any foreign language ever can. It goes equally without argument that for most of the 400,000 foreign language students over the nation a mastery of skills and tools requisite to grasping and expressing thoughts in English is of superior importance.

Need I say that I encourage students in my classes to take modern languages? However, it is as dismaying as irritating to hear so-called educators speak glibly of expanding upward and downward only the *modern* languages. Modern language teachers, with a sort of ill-concealed supercilious glee, echo the pedagogical chant. Both groups speak of Latin vaguely as a possible "second subject."

Latin should be, not a "second subject," but the *first* foreign language; it ought to be a *required* subject for the reasons, and within the limits, that I shall set forth.

For the academically talented, i.e., those those who have the intelligence to pursue studies leading toward the fine arts and professions, there should be an exaction of two foreign languages in high school. Which should they be? Whatever the disputes as to modern languages, there are no such bases for disagreement over Latin. Latin ought to be the *first* foreign language studied—first in academic importance, if not in order.

This language is the mother of most of the tongues of Western Europe and of their offspring in North and South America. Likewise, from West Europe's Romanic civilization stem much of our art, many of our principles of law,

the greater part of our own vocabulary, and most of our mythology. No other language can offer such a wealth of fundamentals for either linguistic or historico-social studies. Let me repeat an observation of Mrs. Franklin D. Roosevelt: "What would I do if I were going to college today? . . . I would study Latin as a preparation for thorough grounding in modern languages." (*The Classical World*, Oct., 1959, p. 6, inf.)

Latin, being a synthetic language and, therefore, more different from English than are most modern languages, compels the development of an awareness of linguistic form. Transferring ideas from Latin into good idiomatic English through well-considered choices of words is still an integral part of almost daily classroom practice. Suspension of judgment is necessary until the full possibility of meaning in sentence or passage is realized, thus sharpening the sense of conclusive perception. Latin offers an abundance of vocabulary, grammar, and syntax tools which are the *sine qua non* of thought-projection and comprehension.

Finally, Latin as the required foreign language is recommended by its immense human-

ism. In an age freighted with so many dehumanizing and non-humanizing elements, and in which science is receiving almost fanatic veneration, humanity's need for what are called the humanities is both acute and constant. For the teenagers and sub-teenagers of secondary schools, the language and lore of the Romans are without peer in answering this need. Only a study of the times and tongue of the Romans gives access to a millennial panorama of thought, behavior and action that are at once ancient and ancestral. No capable student should be denied the bright privilege of such a linguistic experience.

Because of its potency in filling empty head and heart, and for filing away the ineptness of speech of our contemporary school youth, because its grammatic structure and vocabulary can be supremely helpful in the mastery of the mechanism of thought, and because it imparts a depth and range of view, Latin should be required of the "academically talented" for at least two, and preferably three years in high school.

J. W. HAYWOOD, JR.

Washington, D.C.

* * *

Qualifications for College Teaching of Foreign Languages

The following recommendations, among others, resulted from a two-day conference on foreign language teaching in college, held in New York in January 1961 by the Modern Language Association in partial fulfillment of a contract with the United States Office of Education, Department of Health, Education, and Welfare.

The college teacher of foreign languages, when he begins his career, should possess the following qualifications:

1. Near-native proficiency in the four language skills;

age skills;

2. Knowledge of the literature and other aspects of the foreign culture and civilization, attained in part by residence in the foreign country;

3. Knowledge of linguistics, particularly in its application to the language he will teach;

4. Information on teaching methods and materials;

5. The experience of having taught the foreign language and literature under close supervision and guidance.

* * *

Teaching the French Vowels

THE PHONEMIC MODEL

THE teaching of pronunciation, both at the beginning and advanced levels is still based on the *IPA* (International Phonetics Association) model of phonetic structure.¹ This model hypothesizes that all languages have a finite number of *sounds* which can be represented by a corresponding number of symbols of the *IPA* alphabet. The elaboration of more sophisticated instruments for the observation of phonic phenomena and the analysis of an ever increasing variety of languages has proven this model inadequate and most linguists (including phoneticians) now operate with the more powerful *phonemic* model. The phonemic model assumes that the organizational unit of language is not physical but psycho-linguistic. Languages are not made up of a finite number of sounds but of sound classes which contrast with each other; these classes are called *phonemes*. Each phoneme is distinguished from all others by changes in articulation or acoustic quality correlating with changes of meaning (*distinctive features*). In the determination of the phonemic stock of a language the analyst does not rely exclusively on the phonetic difference between two sound segments but on the native speaker's judgment of their psycho-linguistic similarity or difference. Thus if a Frenchman were asked if the middle portions of *sûr* and *sourd* are the same or different, his response would invariably be positive since the observable sound difference correlates with a difference in meaning. On the other hand, he would deny that the middle portions of *note* [nœ>t] and *nord* [nɔ·r] are different for the mutual substitution of [œ>] and [ɔ·] does not change the meaning of these two words, i.e. [nɔ·t] is interpreted as *note* and [nœ>r] as *nord* although these would be unusual variants.

I shall now attempt to show how the phonemic model provides a more useful frame of reference for pronunciation problems; I shall illustrate with that part of the French sound

system which proves most troublesome to American speakers, the vowel system.

The critical step in teaching the accurate pronunciation of French vowels to non-native speakers, is not the repetition of individual vowels in isolation, e.g., *bu, du, su, lu, rue*, nor in tongue twisters, e.g., *J'ai vu Ursule rue de la République, Le mur murant Namur rend Namur murmurant*, but practice in the recognition and imitation of the various phonemic contrasts through the use of minimal pairs, e.g., *rue/roue, la mule/la moule, elle est russe/elle est rousse*. This pedagogical procedure presupposes, of course, on the part of the instructor, a knowledge of the structure of the French vowel system.

THE FRENCH VOWEL SYSTEM

The network of contrastive relations among the various French vowel phonemes is by no means simple. Indeed, it is so complex that there is still no general agreement among French linguists on many basic analytic problems. For example the number of individual vowels to be assumed ranges from eight to sixteen.² Under these circumstances the applied linguist who attempts to apply existing structural descriptions to the teaching of pronunciation has no choice but to retain the traditional solution which posits sixteen vowels, see Fig. 1.

The traditional sixteen-vowel system is characterized by the following distinctive feature dimensions: (1) lip position (rounded or

¹ An earlier version of this paper was presented at the 1960 University of Kentucky Modern Language Conference (Teaching of French in Colleges Section). I am indebted to participants of the University of Oregon NDEA Institute, Summer 1960, for comments and suggestions as to the applicability of the procedures described here to the FL teaching situation at the elementary and high school levels.

² For two structural analyses illustrating this range in the inventory of French vowels see Robert A. Hall, Jr., *French, Language Monograph No. 24* (Baltimore: Linguistic Society of America, 1948) and George L. Trager, "French Morphology: verb inflection," *Language* 31, 511-529 (1955).

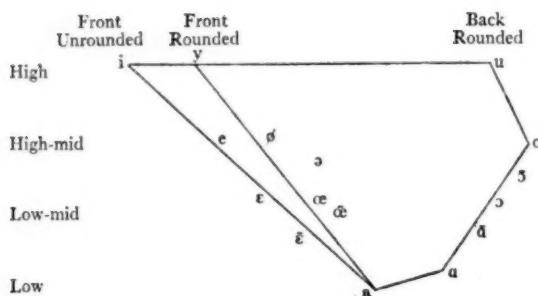


FIG. 1. Traditional French vowel quadrilateral.

spread); (2) tongue position (front or back); (3) tongue elevation or mouth aperture (high, high-mid, low-mid, low); and (4) nasalization (positive or negative). Lip rounding and high or high-mid tongue elevation are accompanied by tension of the oral musculature but this is a concomitant feature and not a distinctive feature in its own right. According to the number and type of distinctive features which characterize them, the vowels of French fall into two sub-systems: the oral vowels /i y u e ø œ ɛ œ ɔ a ɑ/ and the nasalized vowels /ɛ̃ œ̃ ɛ̃ ɔ̃ ɑ̃/. The position of /ə/ is problematic; it does not seem to fit within the distinctive feature framework we have postulated since it is intermediate between /ø/ and /œ/ with respect to tongue elevation but characterized by no significant lip rounding and it is central with regard to tongue position. Thus it is best described as

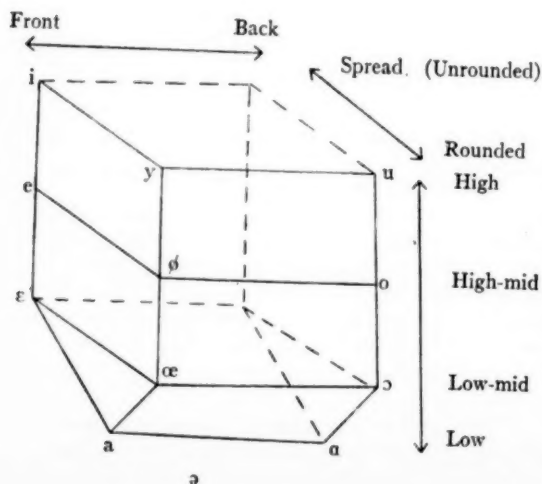


FIG. 2. French oral vowel system.

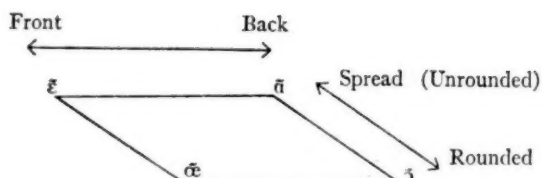


FIG. 3. French nasal vowel system.

'phonème hors-série.'³ Since the IPA vowel quadrilateral pictured in Fig. 1 is two dimensional it does not clearly show the distinctive feature patterning described above. It would be more useful to represent the French vowel system by two separate diagrams: a three-dimensional affair (Fig. 2) and a quadrilateral (Fig. 3). Every solid line represents a contrast involving a single distinctive feature. Note that in Fig. 2 there is a narrowing of articulatory distance so that /a/ and /ɑ/ contrast only in the dimension of tongue position (front vs. back) and that the distance between the two polar extremes in that dimension has been greatly reduced.⁴

The data presented in Fig. 2 and Fig. 3 suggest a particular presentation of contrast drills in training students to accurately perceive and imitate the vowels of French. For instance, there would be little utility in drilling the opposition /i/ vs. /ɔ/ or even the opposition /i/ vs. /u/ since these contrasts rest on more than a single distinctive feature and would therefore seldom be confused; rather /i/ should be opposed to /y/, /y/ to /u/, /u/ to /o/, and so forth. The following pairs will serve as illustration:

³ According to J. V. Pleasants, *Etudes sur l'e muet* (Paris: Klincksieck, 1956), schwa (ə) is a phonetic entity distinct from both [ø] and [œ]; this is a minority opinion and the evidence is far from persuasive. This writer favors the interpretation of mute-e as a morphophoneme realized according to complicated but discoverable rules as sometimes [ø] or [œ] and sometimes phonetic zero (no sound). Since he cannot, however, produce sufficient evidence he will operate with the traditional analysis by which [ø], [œ], and [ə] are three distinct phonetic (and presumably, phonemic) entities.

⁴ This narrowing of articulatory distance on the front-back axis also affects the opposition /œ/ vs. /ɔ/; see André Martinet, "C'est jeuli le Mareucl," *Romance Philology*, pp. 345-355 (1958); as the title of Martinet's article suggests, /ɔ/ is moving forward in all positions except before /r/.

/i/ vs. /y/	
la vie	la vue
c'est pire	c'est pur
voici Marie	voici ma rue
il a dit	il a dû
quel habit	quel abus
/u/ vs. /o/	
il est saouil	il est sot
c'est un pou	c'est un pot
il est fou	il est faux
les douze	les doses

DISTRIBUTIONAL LIMITATIONS

Our revised diagrams still do not provide all the information that the applied linguist would need for the preparation of effective drill material. They do not reveal, for example, that from the pedagogic point of view the opposition /e/ vs. /ɛ/ is not of the same order as the opposition /i/ vs. /y/. All languages have highly distinctive limitations in the distribution of phonemes and these distributional patterns constitute an important aspect of their phonological structure. In French the most noteworthy limitations of distribution appear in the last syllable of a phonemic phrase (breath or sense group) and affect the six mid-vowels; these pair off, /e/ with /ɛ/, /ø/ with /œ/, and /o/ with /ɔ/. Table 1 shows the distribution of

the mid-vowels in phrase-final position; the significant environments are phrase-final free syllable (-#) and various types of syllables checked by a single consonant (-C); items in parentheses are relatively rare and the slot they occupy may be considered marginal.

We observe that: (1) /ø/ and /œ/ are in near complementary distribution, the former occurs in free syllable and before /t z/, the latter in syllables checked by the other consonants; (2) /ɔ/ does not occur in free syllable so that /o/ and /ɔ/ contrast only in checked syllable; (3) /e/ does not occur in checked syllable (except for rare instances like *aurai-je* which are fairly literary and which most speakers pronounce [ore·ʒ]) so that /e/ and /ɛ/ contrast only in free syllable. These distributional data have other consequences. In non-final position the mid-vowel contrasts, i.e. high-mid vs. low-mid, are suspended or 'neutralized.' *Europe* is /øʁɔp/ or /œʁɔp/, *philosophie* is /filozofi/, /filɔzofi/, /filozɔfi/, or /filɔzɔfi/, and *rester* is /reste/ or /reste/. Since the stability of a phonemic contrast seems directly proportional to the number of positions of contrast, it is not surprising to note the tremendous variation in the use of mid-vowel correlates even in the

TABLE 1
DISTRIBUTION OF FRENCH MID-VOWELS IN PHRASE-FINAL POSITION

Environment	Vowels					
	e	ɛ	ɔ	o	œ	ø
-#	poignée	poignet		peau		peu
-C	(aurai-je)	aurais-je	loge	auge		(Maubeuge)
3		sept	hotte	hôte		meute
t		pèse		pause		creuse
z		raïde	rode	rôde		(Eudes)
d		sel	sol	saule	veulent	(veule)
l		benne	bonne	Beaune	jeune	(jeûne)
n		chef	étouffe	sauf	boeuf	
f		lève	love	mauve	peuvent	
v		serre	sort		soeur	
r		oreille			feuille	
j		guêpe	choppe	taupe		
p		plèbe	robe	aube		
b		sec	roc	rauque		
k		pêche	poche	embauche		
f		aime	homme	heaume		
m		bègue	vogue			
g		règne	grogne			
ɲ						

speech of '*les gens cultivés*.' The same speaker may use sometimes /e/, sometimes /ɛ/ in the plural forms of the determiners *les, des, ces, mes, tes, ses*; one speaker will pronounce *quai, lait, j'ai* as /ke/, /le/, /ʒe/, another as /kɛ/, /lɛ/, /ʒɛ/, while a third will have /ke/, /le/, /ʒɛ/.

Nor will appeal to a 'correct' norm provide a way out of the quandary for French orthoepists who attempt to describe the speech of educated speakers must admit this free variation. On the other hand, an awareness and acceptance of this fundamental instability of the French vowel system is very useful in various aspects of the teaching situation. It would be futile to attempt to contrast /ø/ vs. /œ/ since the only minimal or near-minimal pairs available are: *il est jeune/je jeûne, ils veulent/il est veule* and possibly, and for some speakers only, *je dis/jeudi*. With regard to the other mid-vowel contrasts, /e/ vs. /ɛ/ should be presented in phrase-final pairs such as *poignée/poignet, les fêtes/l'effet* while /o/ vs. /ɔ/ should be paired off in contrasts like *la paume/la pomme, il rôde/il rode*. But one would soon discover that such contrasts are not very plentiful nor very realistic since, as was noted earlier, there is stylistic and dialectal variation which may neutralize the contrast. In the preparation and presentation of drill material mid-vowel contrasts in the few positions where they exist should by no means be drilled as early or as intensively as contrasts like /i/ vs. /y/ or /u/ vs. /y/ which are operative in all positions and for all speakers.

A transcription that attempts to represent French forms in a more consistent notation than the conventional spelling should take the various neutralizations of contrast and stylistic and socially acceptable dialectal variations among French speakers into account. Viewed from that point of reference the IPA transcription is of limited pedagogic value; a student will spend many hours learning to use the IPA alphabet only to discover that native speakers invariably depart from the 'script.' A better notation would indicate marginal distinctions only where they are relevant and would yield several alternate 'readings.' For example, *Paul est allé en Europe*, which is transcribed in IPA as [pɔl ɛt alɛ ɑ̃œrɔp], could be represented by /poletalé ɑ̃nœrɔp/ where /e ø o/ would stand

for an ambivalent realization, i.e. /e/ or /ɛ/, /ø/ or /œ/, /o/ or /ɔ/, and where diacritics would be used in the phrase-final syllable to indicate that a unique rendition, close or open, is called for.

PATTERN INTERFERENCE

In the actual teaching situation the applied linguist is always dealing with two different linguistic systems, the student's native language and the target language, and any effective pedagogic method must be based on an objective comparison of corresponding areas of these two structures. For instance, since in English lip rounding is not a distinctive feature, one can anticipate that American students will have considerable difficulty in hearing and imitating contrasts between front and back rounded vowels and between the various front rounded vowels themselves and particular emphasis should be placed on drills involving these vowels and other points on the phonemic grid with which they are connected.

Points of interference between two phonemic systems do not always involve the presence in the target language of distinctive features absent in the native language. It is commonly believed that American students experience difficulties with the French nasal vowels because their native language does not possess such *sounds*. Observe, however, that in the following pairs, *camp/cap, sun/such, pond/pod, won't/woe*, the first member of each pair contains a vowel sound which is very similar to the French nasal vowels /ɛ̃/, /ɑ̃/, /ɔ̃/ and /ɔ̃/ respectively. Though both French and English have nasal vowels from a *phonetic* point of view the two languages differ in the *function* they assign to the feature of nasalization. In English, nasalization is an automatic feature predictable in terms of the vowel's environment: it is generally nasalized—though the degree of nasalization varies according to dialect—when it is immediately followed by one of the nasal consonants /m n ŋ/. In French, the presence or absence of nasalization is distinctive as evidenced by minimal pairs like *l'aide/l'Inde* [lɛd]/[lɛ̃·d] *male/mante* [mat]/[mā·t], *manteau/menton* [māto]/[mātō]. Teaching American students to produce nasal vowels *per se* is a waste of time since their native language

has already trained them to do so. Their principal difficulties in handling the French nasal vowels lie in the fact that they produce them when they should not: by a carryover of their native pronunciation habits they nasalize any oral French vowel immediately followed by a nasal consonant, for example, *Jeanne* [ʒan] > * [ʒān].

Another pattern interference compounds the difficulties. Since in English nasalization of vowels is associated with the presence of a nasal consonant, and since, moreover, nasal vowels do not occur in final position, American speakers may also add an epenthetic [n] to phrase-final French nasal vowels and *Jean* [ʒā] > * [ʒāⁿ]. As a result such grammatical contrasts as masculine versus feminine form of adjectives (*bon/bonne*), masculine versus feminine nouns formed on the same base (*paysan/paysanne*) and third person singular versus third person plural of the present indicative of verbs (*il tient/ils tiennent*) cannot be effected: both members of the contrastive pair are incorrectly realized with both a nasal vowel and a nasal consonant clue, for example, *bon* * [bōⁿ] and *bonne* * [bōⁿ] both of which are ambiguous to the native speaker of French.⁵ This suggests that the most effective and important remedial drill consists in contrasting items ending in -*Ń* to others ending in -VN:

- <i>Ń</i>	-VN
C'est le mien.	C'est la mienne.
Où est Lucien.	Où est Lucienne.
Des américains.	Des américaines.
Ils sont bons.	Elles sont bonnes.
Deux ans.	Deux ânes.
Il vient.	Ils viennent.

A more complex instance of pattern interference is revealed by mispronunciations of the French vowel /e/, as in *poignée*. In the front non-rounded area of the articulatory spectrum English has a four-way contrast: /iy/ *seat*, /i/ *sit*, /ey/ *sate*, /e/ *set* whereas French has only a three-way contrast: /i/ *sité*, /e/ *fée*, /ε/ *sept*. As we would expect French speakers fail to consistently hear and reproduce contrasts of the type *deed/did*, *feet/fit*, *reel/rill*. But we find that Americans have difficulty in hearing French /e/ and often reproduce it as English /iy/; in other words they cannot discriminate consistently between French /i/

TABLE 2
DISTRIBUTION OF FRENCH AND ENGLISH
FRONT UNROUNDED VOWELS

Free Syllable		Checked Syllable	
French	English	English	French
si	sea	seat	sité
	—	sit	
Sées	say	sate	—
c'est	—	set	sept

and /e/. To attempt an explanation of this paradoxical situation, paradoxical since English seems overdifferentiated with respect to French in this articulatory area, it is necessary to consider the privileges of occurrence of the various phonemes involved.

Table 2 shows that in phrase-final checked syllable French has only /i/ and /ε/ while in English all four contrasts appear; a French speaker is thus forced to assign English /i/ (*sit*) to one or the other of his 'targets' and, on the basis of phonetic similarity, he will generally choose /i/. In free syllable, the situation is reversed: French has now a finer meshed grid than English, three targets to two, and Americans trained to make only two distinctions in that position will interpret /e/ as close to their /ey/. If they are corrected they will then choose the only other alternative and produce /iy/. It is then the defective distribution of front unrounded vowels in English which accounts for the persistent diphthongization of final French /e/ by American students (the same is true, *mutatis mutandis*, of final /o/). It isn't that English has no 'pure' vowels for we have seen that short, stable vowels do occur in *sit* and *set*, but that short vowels are not permitted in final free syllable; in that position, a vowel is long, that is, followed by a /y/ or /w/ glide, for example, *sea*, *say*, *sigh*, *sow*, *so*, *sue*.

At this stage it is hardly advisable to insist that the student produce a pure French /e/ or

⁵ Another problem, of course, is the confusion of V vs. *Ń* in final position which stems from the fact that in English such contrasts do not exist; it must be dealt with by contrast drill with pairs of the type: *lait/lin*, *bas/banc*, *beau/bon*.

/o/. Until he can consistently hear the difference between *assis* vs. *assez* or between *mari* vs. *marée* vs. *marais* it is useless to ask for a closer approximation to the French model. This does not mean, of course, that the acquisition of those features of French articulation that make for near-native speech is outside of the scope of the French class—elementary or advanced.⁶ The ability to discriminate between French phonemes does not by itself constitute fluency or a 'native accent' but it does allow the student to handle the morphological markers and the syntactic patterns of the language; in short, it permits him to speak the language correctly and effectively. The acquisition of precise French articulatory features and the concomitant dissociation from native habits is a difficult and lengthy process and, under normal circumstances, cannot be achieved within the framework of the traditional course sequence. Just as we native-speaker teachers of French pronunciation manage to express ourselves in spoken English quite adequately without worrying about secondary and tertiary stresses while taking the liberty of dropping a few plus junctures, so can our students attain a high degree of proficiency in French without ever acquiring a dorso-velar fricative *r*.

APPLICATION

The structural facts presented above suggest the following general procedure for the step-by-step acquisition of French articulatory habits on the part of beginners (with short-cuts and revision this procedure can be applied to remedial or review work for advanced students):

1. Acquisition of the primary vowel contrasts with the aid of contrastive pairs. Traditionally one proceeds according to the vowel quadrilateral (first, front rounded vowels, then, high vowels, etc.); a pedagogically more useful approach is to proceed from the simple to the complex as follows: (a) /i/ vs. /a/ vs. /u/, (b) /i/ vs. (e/ɛ) vs. /a/, (c) /u/ vs. (o/ɔ/) vs. /a/, (d) the introduction of the front rounded vowel, /y ø œ/ and contrast drill with the articulatory 'neighbors' of these vowels,

(e) the introduction of the three primary nasalized vowels /ɛ̃ ɑ̃ ɔ̃/ and contrast drills with the so-called oral correlates /ɛ a (o/ɔ)/ respectively.

2. Contrast drills of the type \tilde{V} vs. Vn, e.g., *plein* /plɛ̃/ vs. *pleine* /plɛn/.

3. Practice on the non-diphthongization of free (final) vowels by contrast with their English equivalents, e.g., *doux* vs. *do*, *chaud* vs. *show*.

4. The acquisition of marginal vowel contrasts: /e/ vs. /ɛ/, /ø/ vs. /œ/, /o/ vs. /ɔ/, /a/ vs. /ɑ/, and /œ/ vs. /ɛ̃/; in the case of the first three pairs drills should concentrate on the association of a vowel with an environment where it has exclusive occurrence, for example, before /r/ only the 'open' mid vowels occur while in free syllables only /ø o/ occur and never /œ ɔ/; with regard to /œ/ care should be taken to drill it only in the few common words in which it may appear (*lundi, quelqu'un*) and not in rare and exotic items such as *pétun*,

5. The same vowel should be presented in different environments and contexts so that the student could be directed to perceive and imitate phonetic (and therefore secondary and determined) variations, e.g., length variation such as *tic* [tik] vs. *tige* [ti:ʒ].

Finally, the true test of a student's control of French articulatory patterns is his ability to reproduce individual segments in connected discourse with normal tempo and stress-intonation features as well as in isolated citation phrases; therefore, all vowel drills should end with sentences of normal length. Needless to say these should also be 'normal' sentences not tongue-twisters which may delight the teacher and amuse the class but contribute little toward the acquisition of good pronunciation.

ALBERT VALDMAN

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⁶ Pattern interference at the phonetic (sub-phonemic) level can be handled by structural procedures. For example, in the case of the non-diphthongization of final French vowels, French and English near-equivalents should be presented in pairs and attention directed to the general oral tension and absence of glide (and in the case of /o/ and /u/, the lip tension and protrusion) which characterize the French members: *si/sea*, *c'est/say*, *chaud/show*, *doux/do*.

The Costa Rica-Kansas Exchange Program

THE Costa Rica-Kansas exchange program is one of the most ambitious ever undertaken. In addition to the now popular junior year abroad, this program includes three other phases involving faculty members from both universities and prominent citizens of Costa Rica. The four point cultural exchange between the two universities was established by the respective chancellors, Rodrigo Facio and Franklin D. Murphy.* The plans were elaborated at a series of meetings of the Council on Higher Education in the American Republics sponsored by the Carnegie Corporation. Dr. Murphy became fascinated by the possibilities of an exchange with Costa Rica because of the country's democracy, political stability, friendship with the United States, and size. The country is small enough (size of West Virginia) so that a close contact with a leading U. S. university could make a significant contribution. Moreover, the Universidad de Costa Rica, founded in 1940, is very young in comparison with those of other Latin American nations and like most U. S. universities, has made its Facultad de Ciencias y Letras the main school of the university in which all students must enroll for at least one year.

In addition to the Junior Year Program, assisted financially by the State Department's International Exchange Service, the cultural exchange involves two different faculty programs. Four young Costa Rican instructors in the basic sciences are currently enrolled in the Graduate School of the University of Kansas. They will study for two or three years until they obtain their Ph.D. degrees, at which time they will resume teaching at the Universidad de Costa Rica. I.C.A., the sponsor of this aspect of the program, is also providing an annual sum of money to purchase technical equipment and books and periodicals in order to stimulate these teachers to continue their research in Costa Rica.

The most unique phase of the whole exchange is sponsored by the Carnegie Corporation of

New York. The deans of KU's College of Arts and Sciences and the School of Business, and six professors from a wide variety of departments: education, engineering, journalism, economics, business administration, and philosophy, studied Spanish intensively (eight hours daily) at the University of Kansas during the months of June and July, 1960, along with their wives. The courses were organized by the Department of Romance Languages. The instructors were either native speakers or bilingual Americans. The eight faculty members spent the month of August in Costa Rica familiarizing themselves with the country and the university: attending classes, giving lectures in Spanish and English, conferring with Costa Rican faculty members and administrators in their respective fields, and visiting places of interest. During the academic year of 1960-61, they are continuing their study of Spanish and Costa Rican culture at KU and are maintaining contacts established in August. In June, 1961, they will return to Costa Rica where each one will have a definite three months program of lectures and seminars for both students and teachers. It is hoped that by this time the exclusive language of communication will be Spanish.

The fourth and most informal aspect of the program consists of encouraging important people in both Kansas and Costa Rica to visit the respective universities. KU has played host to ex-president José Figueres; Carlos Caamaño, assistant dean of Ciencias y Letras; and Carlos Salazar Herrera, assistant dean of Bellas Artes. Dr. John Nelson, dean of KU's Graduate School, and parents, sisters and friends of KU students have all visited Costa Rica.

Since the faculty programs are not even near

* Dr. Facio left the Universidad de Costa Rica in January, 1961, to accept a position with the Interamerican Development Bank in Washington. He was succeeded by Fabio Baudrit. Dr. Murphy left the University of Kansas in June, 1960, to assume the chancellorship of UCLA and was succeeded by Dr. Clarke Wescoe.

completion, it would be premature to essay a definitive evaluation. The Junior Year Program, however, which completed its first year in November of 1960, may be described and evaluated more completely through a series of special features which are more or less unique in the history of the Junior Year Abroad movement in the United States.

1. PRELIMINARY TRIP. The resident director, an associate professor of Spanish with a research interest in Central American literature, took a preliminary trip to Costa Rica in April of 1959. During his one-week stay, he conferred with university officials on the academic details of the program and visited pensiones.

2. PREPARATORY COURSE. In the fall of 1959, the eleven students chosen for the program enrolled in a special course designated Spanish 42. The instructor was the future resident director who met with the students once a week to teach them the fundamentals of Costa Rican geography, history, and literature. Stress was also placed on the students' pronunciation. The minimum requirement for admission to the program is sixteen hours of college Spanish or the equivalent, and a grade average of B. Spanish 42 also helped in the formation of a group spirit. In the future, it is hoped that students from other universities will also participate. In that case, those students would be sent a book-list to compensate partially for missing Spanish 42.

3. ORIENTATION. During a four-day orientation course in Washington at the Foreign Service Institute, the group attended lectures on U. S. history, U. S.-Latin American relations, Costa Rican politics and mores, and cultural anthropology. A visit to the capitol and a luncheon in the Senate Office Building were arranged by Kansas senators and representatives. The Library of Congress and the Pan American Union were also included on the official schedule. Individual students visited the White House, the Smithsonian Institute, and other points of interest.

The group arrived in Costa Rica on February 12, three weeks before classes were to start. The resident director, his wife and child, and the eleven students were lodged in a pension during

this period. Trips were taken to several parts of the country: Irazú Volcano, the Pacific port and beach at Puntarenas, the hydroelectric plants at La Garita and Rio Macho, the Instituto Interamericano de Ciencias Agrícolas at Turrialba, and the Atlantic port of Limón. In San José, the group visited the four leading newspapers and attended a series of receptions in their honor. The resident director, aided by university officials, searched for suitable Costa Rican homes for the students.

4. ACADEMIC YEAR. The Kansas students attended classes at the Universidad de Costa Rica during the regular academic year beginning in March and ending in November. Half of them enrolled as second-semester sophomores and half as second-semester juniors. They lost their summer vacation but were free from the end of November to the beginning of February.

5. CLASS SCHEDULES. Kansas students enrolled in a variety of courses depending on their majors, their requirements for graduation, and their special likes. Several of them studied Spanish and Spanish American literature, geography and history, but there were individuals enrolled in geology, algebra, zoology, German, Greek, Portuguese, French literature, and music and art appreciation. All credits transfer as University of Kansas credits. No special courses were set up for the group, but after a few months the resident director recognized the need for a phonetics class for about half of the students. Part of the weekly meetings were then devoted to reading aloud and the director's wife, also a bi-lingual teacher of Spanish, gave special help to the neediest one afternoon a week.

6. PROJECTS. Besides his regular class schedule, each student had a project, worked out with the resident director, which was designed to channel the special interests of the students into spheres outside the university. In each case, a faculty member from the Universidad de Costa Rica and one from KU were asked to act as advisers. Last year's projects were: the teaching of foreign languages in high schools, prisons and hospitals, relations between Costa Rica and Cuba, radio stations, newspapers,

sports, a bibliography of Costa Rican maps, music and dance, political parties, the small town of San Antonio de Escazú, and protestantism.

7. **HOUSING.** Each student was lodged in a different Costa Rican home. Under no circumstances were two allowed to live in the same house. Wherever possible, preference was given to homes with Costa Rican university students or homes where there was some interest in the students' projects. For example, the girl studying protestantism lived in the house of a Nicaraguan Baptist minister and his family. Almost all of these homes are being used for this year's group.

8. **RESIDENT DIRECTOR.** Besides directing the activities of the Kansas students, the resident director gave in Spanish a seminar in his field of specialization for members of the faculty of the Universidad de Costa Rica. Last year, the seminar on the contemporary Spanish American novel was made up of the dozen or so instructors of castellano plus occasional visitors. This year's resident director, a professor of Latin American history, will give a seminar on U. S.-Latin American diplomatic history. These seminars are extremely useful to the Costa Ricans because of both the content and the methodology. The resident director also spends a good part of his time in research. Last year's director is preparing a study of the Costa Rican short story while this year's director plans to write the first complete history of Costa Rica in English. The Junior Year Group meets once a week at the director's home to discuss future plans and problems. The resident director is considered a member of the university faculty and attends all meetings.

9. **THE SUNFLOWER.** A group newspaper was published and widely circulated in Costa Rica and KU approximately every two weeks. The students did most of the writing but the resident director corrected and in some cases rewrote some of the articles.

10. **VACATION TRIP TO PANAMA.** During the mid-year vacation in July, the whole group took a two-week trip to Panama organized in cooperation with the Universidad de Panama. In addition to the usual sightseeing, always

accompanied by Panamanian students, the Kansans attended classes and pursued their individual projects. The resident director spoke to the Rotary Club, gave a lecture at the Universidad, and established contacts with several Panamanian novelists and short-story writers.

11. **RETURN TRIP HOME.** Three of the students flew directly back to Kansas, but eight stopped off in Honduras, Guatemala and Mexico where plane and private home reservations were made by the resident director.

Although this program has not been without its problems—mainly adjustment to the different university life—the benefits are so great that it warrants continuation and the application of some of its features to similar programs in other countries.

The Kansas students have all improved their command of the Spanish language. This will help them immeasurably in their future careers as teachers of Spanish, officers in the U. S. foreign service or other branches of the government dealing with Latin America, or businessmen with an interest in Latin America. Their courses have been equated with KU courses so that they have continued to make progress toward graduation. The experience of traveling and living abroad is invaluable in the development of the individual. The Kansas students had to adapt to differences at the University and at home. They were encouraged to make friends with Costa Ricans and to avoid contact with the other members of the group except when necessary. They learned to appreciate the problems of Costa Rica and of Latin America in general. They showed great interest in the meetings of the O.A.S. foreign ministers held in San José in August. They read the newspapers more than in Kansas and became more aware of world news in general.

The Resident Director had the opportunity to maintain and improve his fluency in Spanish; to do on-the-spot research in Costa Rican literature; to become acquainted with Costa Rican intellectuals; and to compare his experiences in Costa Rica with those in other Latin American countries, noting similarities and differences.

The entire four-way cultural exchange will undoubtedly produce at the University of Kansas better trained undergraduates in Spanish education and Latin American Area; greater understanding and enthusiasm for Latin America in general among the student body and the faculty; broadened horizons for professors of a variety of subjects through linguistic competence.

At the Universidad de Costa Rica, close contact with American students will dispel some misconceptions caused by acquaintance with only high-ranking officials of U. S. government and business. Study habits and attitudes of Kansas students may influence Costa Rican students. The Costa Rican instructors of castellano have learned a method of literary anal-

ysis which they have already begun to apply with gratifying results both in the university and in high schools (some of them teach in high school also). Highly-trained professors with doctorates in the basic sciences will tend to raise the intellectual level of the whole university as will a greater familiarity among students and teachers with the latest developments in methods of teaching and research as well as technical information and its interpretation.

From the standpoint of both universities and the societies they represent, this exchange program is truly cultural penetration in depth which will bring about lasting understanding and friendship, the key to successful international relations.

SEYMOUR MENTON

University of Kansas

* * *

Spoken Irish

The Gael-Linn organization, established in 1953 by a group of Irish university graduates who felt that "more vigour was needed in the Irish Language Revival movement," sponsors

a project of Irish speaking records. Information about the records may be obtained from Gael-Linn, 54 Sraid Grafton, Baile Atha Cliath, Eire.

* * *

May 10, 1961

Letter to the Editor

STATE CERTIFICATION

Dear Sir,

I do not know where William Gillis got his information for state certification in foreign languages (*MLJ*, 2/61), but it is either incorrect or quite misleading for Illinois. The minimum requirement for Illinois is 32 university semester hours for the major, 20 hours for the minor. (The major requirement represents at least 16 hours beyond the intermediate level.) Actually, at the University of Illinois we require 36 hours minimum in the major, 20 to 22 hours in the minor. Both include much oral work. I speak from 18 years of experience in planning and administering the program.

JOSEPH F. JACKSON
Department of French
University of Illinois

* * *

The Modified Lab Library System

WHEN students at several levels of various languages must study in the same language laboratory, it becomes necessary for a system to be used which will allow almost completely independent study. Such a system has already been in use for some time at a number of schools, primarily colleges and universities, and is generally referred to as the library system. Unfortunately the library system, by its very nature, is expensive, and hence not practical for many smaller schools whose funds for language lab facilities are limited and who, for the most part, are not eligible for NDEA funds. It was just such a situation which spawned the idea of the modified library system.

This discussion will not attempt to weigh the pros and cons of the language lab vs. no language lab, nor even of the audio-active vs. record-compare schools of thought which have sprung up in the last few years. Instead it will direct itself to a consideration of a particular lab system which will be of interest to the school or department now considering a new lab or the expansion of its present facilities.

There are basically two types of language systems: the broadcast mode and the library mode. The most common of these is the broadcast mode, where the student listens to a program "piped" to him from a program source. The obvious disadvantage of this system is that the number of programs is limited by the number of tape transports and/or record players available for programming duty at the master console. In schools where the lab is used as a classroom, or where students attend lab as a group, this is no problem. However, in colleges and universities, where students must attend lab in addition to their regular class hours, and where the selection of the lab time is governed by other factors, the problem becomes somewhat more complex.

The library system was developed primarily by and for college and university labs, where it is neither convenient nor practical to schedule

entire classes for the lab, or even to schedule all students of one level. At the college or university level the greatest flexibility must be attained in order to make the lab scheduling efficient and to provide for the wide variety of schedules which students present.

In the library system the student is given a pre-recorded tape which he takes to his booth. This tape contains the lesson he has requested, recorded on the "master channel" of the tape. The student plays the tape and may, if he wishes, record his own responses to the voice on the master channel; he may then wish to play the entire tape back to observe carefully the discrepancies between his own responses and the voice of the master channel. Once having done this he may make a second effort, keeping in mind the errors of his first attempt. The same procedure holds true with regard to pre-recorded drills and exercises, which contain correct answers after the student has offered his own. Thus the student may go to the lab and request whatever level material he wishes to study and may progress as rapidly as he desires.

This flexibility has many advantages, but, from the point of view of the language lab administration, it also has a number of disadvantages. Chief among these disadvantages is the high cost of operation. In order to operate on this level successfully, the lab must have available an enormous number of tapes and the proper equipment for pre-recording the student tapes. A rough calculation would be: 30 copies of 25 lessons for each of 3 languages. This would total about 2250 tapes merely for elementary students! Doubling that for intermediate students would give about 4500 tapes. Then of course there are drills and exercises, cultural programs, literary readings, plays, songs, etc. Stack,¹ in analysing this situation, offers a pos-

¹ Edward M. Stack, *The Language Laboratory and Modern Language Teaching* (Oxford Univ. Press, 1960) contains one of the best discussions of language lab operation and theory.

sible solution called the "retirement system" in which only a minimum number of tapes of old lessons are kept on hand, and a maximum number of tapes with the current lesson. This system cuts down the total number of tapes required by about twenty-five per cent, but still leaves a fairly high total (1200 tapes at a minimum of \$2.00 per tape places a rather stiff burden on the budget of a new lab). Further, the "retirement system" has the decided disadvantage of requiring "redubbing" of the material the next time the course is taught. A further cost consideration is the machine necessary for such an operation. The so-called "slave" machines are very expensive, about two or three times the cost of a good tape recorder.

What then is the solution? If the lab director desires the flexibility of a library system and yet wishes to (or must) avoid the high cost of operation of that system, then a new system must be worked out. The answer lies in a modified library system, which provides the flexibility of the library system without the initial high cost of operation. The key to this system is the student dual-track tape recorder, which must be so constructed as to allow the student to record and erase on the "master channel." This is, of course, a violation of the fundamental law on which most library systems are built, i.e. that the student must not be able to erase the "master channel." And in the conventional library system this is imperative, for accidental erasure of master programs would be very costly. However, if the student is able to copy his own master program and then work on the student level with the same degree of flexibility that the library system offers, then the high initial cost of tape stock and dubbing can be eliminated.

This procedure was combined with a tape deck which accommodates a plastic tape cartridge. The tape cartridge offers simplicity of operation and a minimum of supervision and maintenance. When fully wound, it contains about 30 minutes of tape, which is sufficient for student use in the lab. The cartridges are purchased by the students, as they do their books, and is usable for the duration of his lan-

guage study. It is small and compact and easy to handle.

The procedure of the lab is as follows: the student brings to the lab his newly purchased tape cartridge, seats himself in his assigned position and communicates directly with the lab attendant. He informs him which lesson he wishes to copy. The lab attendant then programs that particular lesson directly to him and he copies the lesson on the "master channel." Our particular equipment allows the student to practice as he copies, so that there is no lost motion. When the lesson has been played through, the student has his own copy and may now play and replay it as much as he desires. He may record and play back to compare without destroying the copy on the "master channel." When he has finished with this particular lesson he may then repeat the procedure and copy another lesson. If the lesson assignments happen to be of the 15 minute type, then he can usually get two lessons on his tape. This allows him to proceed to the next lesson, while keeping the first lesson to review. The student may thus proceed at his own pace, and is not dependent upon a program aimed at the middle students, too slow for some and too fast for others.

This system, then, has the flexibility of the library system without the high cost of operation. The simplicity of the tape cartridge keeps to an absolute minimum the problems of breaking, spilling, mangled tape, etc., which occur when students use the reel to reel machines. The independent operation of the circuits for the "master channel" and the "student channel" operation allows master copies to be made with a minimum of trouble and loss of time.

It is believed that this system is relatively unique and perhaps will be of some assistance to those schools wanting to move into a language laboratory program but having limited resources. The writer would be interested in comments on the system.

EDWARD J. NEWBY

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* * *

The Establishment of FL (Grades 7 and 8) in Junior High School

PREAMBLE

FOREIGN-LANGUAGE study within what is in many places called the "junior high school" has long existed. However, it has generally begun in grade 9. It is true that foreign-language instruction in grades 7 and 8 has also long been known, but in far fewer places. Now foreign-language study beginning or continuing in grade 7 and/or grade 8 is appreciably on the increase. The purpose of this article is to help provide a modicum of guidance to ensure effectiveness of the foreign-language program at this level.

LIMITATION

For the purpose of the present paper, the junior high school will be considered as consisting of grades 7 and 8, whether forming part of a 6-2-4 system, or isolated in a 7-9 triad, or joined to the elementary school in a K-8 sequence, or housed with the senior high school in a 7-12 program of instruction. The foreign-language program in grades 7 and 8 is here considered primarily from the point of view of foreign-language teaching and learning.

PURPOSE OF FL JHS

Foreign-language study at this or any other level is designed to contribute to the acquisition of general communicative skills in the foreign language, to the overall educational goal of understanding the world we live in, to the provision of insight into other cultures and therefore to an acquaintance with men of many patterns. However, three of the particular reasons for foreign-language instruction in grades 7 and 8 appear to be: (a) to provide indispensable continuation of a sequence of study beginning below grade 7 and continuing without interruption (in the case of successful pupils) through the completion of grade 12; (b) to provide the possibility of at least a six-year sequence in realistic and genuine achievement of

the basic and legitimate goals of foreign-language study; (c) to approximate more nearly the time of maximum aptitude of most normal human beings for learning to speak a second language.

KINDS OF INSTRUCTION

In grades 7 and 8 there may be three general kinds of FL instruction: (a) a program in continuation of foreign languages in the elementary school; (b) a program beginning in grade 7 and continuing in grade 8; (c) a program beginning in grade 8.

FL JHS IN CONTINUATION OF FLES

If the FLES program has consisted of effective instruction for four or five 20-to-30 minute periods per week by qualified teachers in the regular building during normal class hours in grades 3-6, there may be two groups or "streams" of pupils with FL experience entering grade 7: (a) those who have learned the sound system, have a certain audio-lingual control of the language within the practical limits of structure and vocabulary related to situations holding their interest, have received instruction in reading (or reading-readiness), and have been judged able to learn to read; (b) those who have been successful in learning the rudiments of the spoken language, but who have had difficulty in learning to read.

Some schools may consider that FL instruction for pupils who have been able to learn to speak but not to read (and who will therefore most probably not be able to learn to write) does not warrant continuation. In any case, if FL instruction continues for both groups (the readers and the non-readers), it is conducted separately for each group from grade 7 on.

If FL instruction in the elementary school has been on a grade-wide basis, pupils have probably received (in addition to a good audio-lingual foundation) little more than reading-

readiness. In this case FL instruction in grade 7 intensifies audio-lingual activities while it increases activities in development of reading skill.

If FL instruction in the elementary school has been on a selective basis, pupils have first of all received audio-lingual instruction but have also developed initial skill in reading. For example, they may be able to read whatever they have learned to say if not whatever they have learned to hear and understand. They may also have some active acquaintance with the rudiments of the writing-system though the degree of acquaintance may vary with the FL being learned. In this case, the audio-lingual training continues, but with increasing emphasis on reading and some attention to writing.

If FLES has begun so late (grade 6 or occasionally even grade 5) as to preclude reading-readiness, then reading-readiness is indicated at some point in grade 7, with separation of readers from non-readers at the end of that grade.

If the FLES program has begun reading and possibly writing activities prematurely (i.e., before sufficient control of the sound-system), there is probably no clear pattern of achievement on which to build an effective sequential program of FL instruction in grade 7. In this case it may be advisable to return to exclusively audio-lingual activities before resuming reading activities.

In the above cases five daily periods of instruction in grade 7 are preferable to fewer weekly meetings, particularly since the pupils must rely mainly on class-meetings for their contact with the language. However, the length of each class-meeting may be less than the usual length; for example, it may well be thirty minutes in length, or even half the normal period-length, as sometimes required for reasons of scheduling. Furthermore, because the pupils are continuing rather than beginning FL study, and because laboratory facilities may be available for out-of-class practice, it is possible to meet fewer than five (but not fewer than three) days a week in meaningful continuation of sequence of instruction beginning in grade 3 or below and presumably continuing (in the case of successful pupils) without interruption through the completion of grade 12.

BEGINNING IN GRADE 7

In beginning FL instruction in grade 7, there is a choice between grade-wide instruction and selective instruction. Grade-wide instruction means experientially discovering the able pupils and also means decreased pace and general effectiveness while identity of the *able and willing* is being established. Selective instruction is more efficient in terms of pace of instruction and achievement of goals, and is probably more satisfactory for beginning FL at this level.

There is not as yet on the market a prognostic test which is fully satisfactory in forming a basis for selection of pupils to receive FL instruction at this level. Recourse must therefore be had to arbitrary selective criteria which may include: favorable recommendation of the sixth-grade homeroom teacher, provided that the teacher in question also understands the FL JHS program; average or above-average degree of self-motivation; average or above-average general academic performance; average or above-average demonstrated ability in English (articulatory habits, reading-level, spelling-skill); minimum I.Q. of 100; normality of organs used in receiving and producing language; amenability to teachers' leadership; acceptable habits of study. These criteria must be publicized to the parents, as indeed must the whole FL program at this level and perhaps at every level.

Regardless of whether instruction is given to pupils on a grade-wide (i.e., inclusive) or on an immediately selective basis, the minimum desirable number of weekly class-meetings is five. Instruction is conducted in the regular building during normal class hours. Instructional time is obtained by developing more flexible schedules and adjusting pupils' programs in terms of particular needs and individual differences, or by relaxation of the "mandated areas" of study at this level, or by utilizing in the case of able pupils part of the double-period often given to the study of English (viz., "language arts"). The length of each class-meeting may vary from a minimum of 20 minutes to normal period-length (often about 45 minutes), but in the latter case part of the period is preferably devoted to supervised study.

There is an exclusive or almost-exclusive

audio-lingual goal, with little or no out-of-class work except that which can be done in the foreign language laboratory or at home with tapes or discs. During the initial stage of pre-reading instruction, where may be some out-of-class reading assignments in English about the foreign language and other aspects of the culture. The goals of instruction are: passive and active control of the sound-system (both as to basic sounds and as to intonational patterns characteristic of the structural level of instruction); application of control of the sound-system to development of a stock of responses in terms of natural, realistic, conversational situations; introduction to reading.

Techniques of instruction involve application of modern linguistics to the teaching of foreign languages. Control of the sound-system is taught on a contrastive basis with reference to American English; drill may occasionally be on single or paired words as well as on phrases and formally complete utterances, but never according to a system of drill on single isolated sounds; a transcription-system is preferably not used, except perhaps to show intonation patterns; the basic method of instruction involves presentation of authentic models for imitation-repetition with few or no technical explanations of articulatory phenomena.

"Grammar" is taught through the varied drill and manipulation of "patterns" in natural, realistic situations possibly exemplified by dialogues. Structural items are stressed on the basis of their contrast with American English. Explanations of form and structure are made as necessary before, during, or after the appropriate drills (sometimes even in special "grammar explanation" class-hours or segments of class-hours), but always with a minimum of terminology. Visual materials may be used to create and/or drill on the conversational situations.

Introduction to reading may be made at whatever point is indicated by the judgment and experience of the instructor in the light of the general and special circumstances. However, it is not made until a good degree of control of the sound-system has been achieved. Thus, the transition from hearing and uttering the sounds to viewing the arbitrary, adventitious, and "illogical" system of representing

the sounds in writing will be made smoothly and without detriment to active control of the sound-system.

Pupil-achievement of every aspect of every skill is carefully and frequently measured, and record thereof is carefully maintained. The teacher is ready at all times to produce objective records showing to administrators, or parents, or the pupils concerned the exact achievement-status of each pupil as measured.

The teacher will have an authentic pronunciation, conversational mastery of the language, full understanding of the goals of instruction, high degree of skill in the techniques of instruction (in understanding, speaking, reading, and writing) both regarding application of modern linguistic principles and regarding the use of electronic aids including the foreign language laboratory in its varied concepts, understanding of the principles and practices of measurement, acquaintance with current professional literature on general foreign language instruction and that with particular emphasis on this level, understanding of American children of the age-level concerned, understanding of American secondary schools of the instructional-level concerned, some residence and travel in the foreign country or countries pertaining to the language, wide acquaintance with available instructional materials appropriate to the level, and ability to adapt and/or devise materials as needed.

In a small school system it is easier to procure qualified FL teachers for this level if the building which houses grades 7 and 8 is the same as, or is close to, that which houses the lower and/or the higher grades. The same teacher may teach a given language at all levels of instruction provided he or she meets all qualifications. In any case, the FL teacher should not teach more than one FL and should be used primarily (preferable solely) to teach the FL.

A fairly serious problem concerned with FL instruction at this level is the number of courses with major audio-lingual stress to be taught daily by one teacher. If grades 7 and 8 are housed with or close to grades 9-12, it is usually possible to vary each teacher's daily program so as not to include a preponderance of courses with major audio-lingual stress.

The identity and number of FL's taught will

depend on the FL offering in the senior high school, the number of junior high schools "feeding" the senior high school, and the number of pupils involved in FL study in one building at the level under discussion. For example, if the senior high school offers instruction in French and German, and if it is fed by two junior high schools, it seems advisable to offer beginning French in one junior high school and beginning German in the other junior high school, unless one or the other or both junior high schools are large enough to justify the teaching of both languages in each school. It must be remembered that the smaller the number of modern foreign languages taught in a single building, the greater the opportunity of forming a semblance of a 'speech community' in a given foreign language, with all the advantages deriving therefrom. In any case, the decision as to the identity and number of foreign languages to be offered in any one system is made through the collaboration of all schools offering FL instruction within that system and is strongly affected by the number of pupils available for FL study.

If the primary purpose of beginning FL instruction at this level is "acceleration" with consequent termination of FL study before the conclusion of grade 12 for most pupils, if it is possible to provide instruction only two or three times a week, if a fully qualified teacher is not available, or if the program consists solely or primarily of the beginning level in the traditional 9-12 FL sequence (implying standard initial goals, activities, techniques, and materials of that sequence), it is generally inadvisable to offer beginning FL instruction at this level.

CONTINUING IN GRADE 8

Continuing FL instruction in grade 8 may be in continuation of an uninterrupted program beginning in the elementary school or in continuation of a program beginning in grade 7.

If in continuation of an uninterrupted program beginning in the elementary school (assuming five weekly periods of instruction, 20-30 minutes per period, grades 3-6, under a qualified teacher using appropriate techniques in pursuit of proper goals), instruction in grade 8 maintains strong development of audio-

lingual skills but steps up comparative emphasis on reading and writing. If there have been five class-meetings a week in grade 7 and there are five class-meetings a week in grade 8, of suitable length and under the same kind of qualified teacher as described above, instruction may be measured at the end of grade 8 in accordance with a possible state system of examinations (Level I). However, it must be remembered that the reason for a longer sequence of FL study is genuine achievement of legitimate (especially audio-lingual) goals by a greater number of pupils.

If in continuation of a program beginning in grade 7, FL instruction in grade 8 requires the same kind of teacher as in the previous grade, retains a strong audio-lingual goal, is designed to enlarge the stock of responses in terms of structural and lexical control, is characterized by increased stress on reading, includes some instruction in writing, and may include occasional reading-assignments to be done at home as well as out-of-class assignments involving audio-lingual practice in the laboratory with tapes or at home with discs. Instruction is measured in terms of goals and activities, has little concern with "acceleration" or the intrusion of portions of the 9-12 curriculum into the 7-8 program, and preserves the same approach to "grammar" (i.e., as patterns to be established and modified rather than as abstractions to be memorized or analyzed) as in grade 7. Classes meet at least four (and preferably five) times a week, and the class-period is from 30 to 40 minutes in length. Instruction in grades 7 and 8 is roughly equated time-wise to traditional beginning FL instruction in grade 9 except that in grade 9 daily out-of-class assignments are the rule whereas in grades 7 and 8 they may be the exception.

The pupils in 8th-grade FL have received a minimum grade of "C" in 7th-grade FL, have demonstrated by the end of grade 8 their ability to learn the four basic FL skills, and receive a minimum grade of "C" for admission to continued study of the same FL in grade 9 unless the school is willing to provide two "tracks" of instruction—one for pupils of average and above-average achievement, and another for pupils of below-average achievement.

BEGINNING IN GRADE 8

If FL study begins in grade 8, it should have approximately the same goals, methods, activities, materials, and kind of teachers as beginning FL in grade 7. The same criteria for selective admission to instruction should be used, unless the school wishes eventually to establish "tracks" based primarily on grades received in FL instruction and on ability to learn to read (as determined later during the period of reading-readiness). The audio-lingual goal again receives primary stress, "grammar" is taught as 'patterns, there is a reading-readiness program at the end of the course, there is little out-of-class work except that which can be done in the laboratory with tapes or at home with discs, there may be some out-of-class reading in English on cultural topics, there is no attempt whatsoever to introduce the traditional FL program of grade 9 in toto into grade 8, the program at this level is not concerned with "acceleration" or with a possible state system of examinations, classes meet at least four (and preferably five) times weekly in the regular building during regular class-hours under a qualified teacher, and instructional periods of more than 30 minutes may well include some supervised study. If the above conditions cannot be even approximately met, it is probably advisable not to begin FL study at this level in a public junior high school.

BASIC PRINCIPLES

Some fundamental principles possibly worthy of consideration by persons interested in establishing or developing FL in JHS (7-8) are the following:

- (a) language is basically something spoken and heard, its study involves development of hearing and speaking skills as well as of reading and writing skills, and the order of learning is hearing, speaking, reading, writing;
- (b) within a given school system, there is *one* foreign-language program which is coordinated at all points, regardless of where it begins, continues or ends;
- (c) there should be no instructional program in a given foreign language below grade 9 unless there is or is to be sequential study of that same language in grades 9-12;

- (d) FL study is begun below grade 9 not to foster termination of that study before completion of grade 12 but to approximate more nearly the time of maximum aptitude of children for learning to speak a foreign language, and to establish a realistic sequence in pursuit of legitimate goals;
- (e) regardless of the point at which it begins, the sequence of foreign-language study for successful pupils in one foreign language is uninterrupted through the completion of grade 12 in order to avoid a vary undesirable hiatus between FL study in the secondary school and the possibly continued study of the same FL in college;
- (f) a program of continuous instruction in a given FL beginning at any point within the sequence K-8 may require the offering of beginning instruction in the same or another FL at one or more levels (depending on the building-FL teacher relation and other considerations) beyond grade 8;
- (g) there is no necessary connection between an earlier beginning of foreign-language study and a state or national system of foreign-language examinations;
- (h) when FL study has a strong audio-lingual goal, the maximum impact in terms of frequency of class-meetings should come at the beginning of the sequence rather than at the end;
- (i) the FL in JHS (7-8) program is related not to "acceleration" but to improved FL study;
- (j) "credit" for FL study in JHS (7-8) is subject to the regulations governing "credit" for study of other subjects at this level, and pupils who show over-interest in "credits" are well advised to begin FL study at a later grade-level;
- (k) foreign language teachers should be asked to teach only foreign languages;
- (l) few teachers can be expected to have genuine competence in more than one foreign language and few should therefore be asked to teach more than one;
- (m) the K-8 or 7-12 unit permits more effective use of foreign-language teachers,

- facilitating their employment solely in foreign-language instruction and in only one foreign language;
- (n) in a long sequence of uninterrupted FL instruction beginning in grade 3 or below, it is quite possible to have fewer than five (but not fewer than three) class-meetings a week in grades 7 and 8 as well as 11 and 12, except perhaps in

- the case of pupils preparing for examinations of the CEEB or participating in the Advanced Placement Program;
- (o) real strength in one FL is preferable to weakness in two or more FLs.

PAUL M. GLAUDE

*New State Department of Education
Albany, New York*

* * *

Foreign Language MA at San Francisco State College

Beginning this fall San Francisco State College will offer curricula leading to the Master of Arts degree. Designed to meet the increasing demand of foreign language teachers, and of advanced foreign language training in liberal arts programs in French, German, and Spanish.

Other language programs will soon follow.

At present eight languages are taught in the Foreign Language Department at San Francisco State College: Chinese, French, German, Greek, Italian, Latin, Russian, and Spanish.

* * *

Award

Professor C. R. Goedsche of the German Department of Northwestern University has been awarded the Bundesverdienstkreuz 1.

Klasse by the President of the German Federal Republic, Heinrich Lübke.

* * *

Spread of MFL Teaching

Response to a Pennsylvania questionnaire on the supply and demand of foreign language teachers revealed that 418 secondary schools planned to increase modern foreign language offerings in the school year 1961-62, and 400 did not. Two hundred and forty-one schools planned to initiate programs in the following

language areas: French, 62; German, 51; Russian, 44; Spanish, 80; Italian, 2; Chinese and Hebrew, 1 each.

The language areas in which schools planned to expand were: French, 205; German, 95; Russian, 14; Spanish, 164; Italian, 2.

* * *

Notes and News

The 1961 MLA Statement of Policy on FLES

A. *Five Years Later.* Since the publication in 1956 of the first MLA statement on FLES there has been increasing awareness of the need for an early start to foreign language learning. There is equal awareness of the dangers of inadequate attempts to meet this need. Hundreds of communities have ignored our warning against "faddish aspects of this movement" and our insistence upon "necessary preparations." Many of the resulting programs have been wasteful and disappointing, and they have misled many citizens about the nature and value of foreign-language learning.

B. *Redefinition.* We must sharpen our definition of FLES. It is not an end in itself but the elementary-school (K-6) part of a language-learning program that should extend unbroken through grade 12. It has 15- or 20-minute sessions at least three times a week as an integral part of the school day. It concerns itself primarily with learning the four language skills, beginning with listening and speaking. Other values (improved understanding of language in general, intercultural understanding, broadened horizons), though important, are secondary.

C. *FLES in Sequence.* We believe that FLES, as here defined, is an essential part of the long sequence, ten years or more, needed to approach mastery of a second language in school. There is good evidence that the learning of a second language considerably quickens and eases the learning of a third language, even when there is little or no relation between the languages learned. Since children imitate skillfully and with few inhibitions in the early school years, the primary grades (K-3) are the ideal place to begin language learning, and the experience is in itself exciting and rewarding.

D. *Priority.* If a school system cannot provide both a FLES program and a six-year secondary-school foreign-language sequence (grades 7-12), it should work first toward establishing the grade 7-12 sequence. Unless there is a solid junior- and senior-high-school program of foreign language learning with due stress on the listening and speaking skills and fully articulated with the previous instruction, FLES learnings wither on the vine.

E. *Articulation.* It requires: 1) a foreign-language program in grades 7 and 8 for graduates of FLES, who should never be placed with beginners at any grade level; 2) a carefully planned coordination of the FLES and secondary-school programs; 3) a frequent interchange of visits and information among the foreign-language teachers at all levels; 4) an overall coordination by a single foreign-language supervisor or by a committee of administrators. These cooperative efforts should result in a common core of language learning that will make articulation smooth and effective.

F. *Experimental Programs.* Experimentation is desirable in education, but we now know enough about FLES methods and materials to obviate the need for "pilot" or "ex-

perimental" programs if these adjectives mean no more than "tentative" or "reluctant." If a shortage of teachers makes it impossible to offer instruction to all the pupils in a grade, a partial FLES program is an acceptable temporary expedient, but it will pose a special scheduling problem in grade 7. An "experimental" program should be a genuine experiment, not a desperate, inadequately planned program instituted by community pressure against the advice of language authorities in the field.

Experimentation in *methods* should be undertaken only after teachers and administrators are thoroughly familiar with current theories of foreign-language learning and with current practices in successful FLES programs. The development of experimental teaching *materials* should be undertaken only after teachers are thoroughly familiar with existing materials.

G. *The Teacher.* Ideally he should be an expert in the foreign language he teaches, with near-native accent and fluency, and also skillful in teaching young children. Few teachers are currently expert in both areas. If a teacher's foreign-language accent is not good, he should make every effort to improve it, and meanwhile he should rely on discs or tapes to supply authentic model voices for his pupils. But since language is communication, and a child cannot communicate with a phonograph or a tape recorder, no FLES learning can be wholly successful without the regular presence in the classroom of a live model who is also an expert teacher. The shortage of such doubly skilled teachers is the most serious obstacle to the success of FLES. To relieve this shortage every institution that trains future elementary-school teachers should offer a major in one or more foreign languages.

H. *Cautions.* A FLES program should be instituted only if: 1) it is an integral and serious part of the school day; 2) it is an integral and serious part of the total foreign-language program in the school system; 3) there is close articulation with later foreign-language learning; 4) there are available FL specialists or elementary-school teachers with an adequate command of the foreign language; 5) there is a planned syllabus and a sequence of appropriate teaching materials; 6) the program has the support of the administration; 7) the high-school teachers of the foreign language in the local school system recognize the same long-range objectives and practice some of the same teaching techniques as the FLES teachers.

The revised statement on FLES was the subject of a conference on 27 and 28 January 1961. Participants included: Theodore Anderson, Emma Birkmaier, Nelson Brooks, Josephine Bruno, Dorthy Chamberlain, Austin E. Fife, Elton Hocking, Elizabeth Keesee, Margit W. MacRae, Kenneth W. Mildenerberger, Ruth Mulhauser, William

(Text continued on page 277)

Harold Lawrence Ruland 1906-1961

The *Modern Language Journal* notes with deep regret the sudden passing on May 3 of Harold L. Ruland, Assistant Managing Editor in charge of Notes and News.

A native of New York, Mr. Ruland received both his B.A. and M.A. degrees from Cornell University. In 1928-29 he studied on a scholarship at the University of Strasbourg.

Mr. Ruland taught for thirty-three years in Union High School, Union, New Jersey, and served as chairman of the Foreign Language Department for the past ten years. He served as president of the New Jersey Modern Language Teachers Association in 1952, and from 1956 was a member of the Executive Committee of the National Federation of Modern Language Teachers Associations as delegate from the NJMLTA.

As a hobby Mr. Ruland collected rare books and old maps and did research on the sixteenth-century mapmaker Sebastian Münster. Quite recently an article of his entitled "Sebastian Münster et le Portrait de Strasbourg" appeared in the *Revue D'Alsace*. In 1959-1960 other articles resulting from Mr. Ruland's research appeared in the *Princeton University Library Chronicle*.

Mr. Ruland's interest in Sebastian Münster was a major activity of his last years, and obviously brought him great satisfaction. The

New York Public Library published in its *Bulletin* for March 1961 an article by Ruland in which he established the date of the Library's French edition (*La Cosmographie Universelle*) of Münster's *Cosmographia* as 1560 instead of 1556. This was done on the basis of a careful textual collation of the Library's copy with Ruland's own dated copy of the 1556 edition. Characteristically, and as he puts it, "unable to restrain my curiosity," he "transported this ten-pound tome to the Rare Book Room" of the N. Y. P. L., in order to make his conclusive study of the two texts. Ruland's high standing among scholars interested in Münster is attested by the fact that he provided the *Vorwort* and *Anmerkungen* to the German translation of Schreckenfuss: *Trauerrede zum Gedächtnis seines Lehrers Sebastian Münster*, written in Hebrew by Schreckenfuss (Freiburg, 1552), translated into English by Rabbi Elvin I. Kose, of Temple Beth Shalom, Union, N. J., and into German by Ernst Emmerling. This translation was published in 1960 under the auspices of the Historischer Verein Ingelheim, as Heft 12 of the *Beiträge zur Ingelheimer Geschichte*. The bibliography appended to the work, prepared by Karl Heinz Burmeister, lists four studies by Ruland among contributions by German, Swiss, French, English, American, Italian, Swedish, Hebrew, and Czech scholars.

R. Parker, Filomena Peloro, Gordon R. Silber, G. Winchester Stone, Jr., Mary P. Thompson, W. Freeman Twaddell, Donald D. Walsh, Helen B. Yakobson.

The statement was developed and authorized by the Advisory and Liaison Committees of the Modern Lan-

guage Association, whose members are Theodore Anderson, William B. Edgerton, Austin E. Fife, John G. Kuntsmann, William R. Parker, Norman P. Sacks, Gordon R. Silber, Jack M. Stein, Louis Tenenbaum, W. Freeman Twaddell, and Helen B. Yakobson.

The American Association of Teachers of Italian

The annual meeting of the American Association of Teachers of Italian was held on Tuesday evening, December 27, 1960, at the Hotel Bellevue-Stratford, Philadelphia. Vice-President Luigi Borelli opened the meeting in the absence of President Robert J. Clements and then introduced the Secretary-Treasurer, who presided.

It was with deep sorrow that the membership learned of the untimely passing of Professor Norma V. Fornaciari on November 7, 1960. A resolution was adopted as the membership remained standing in tribute to the memory of its former Secretary-Treasurer.

The following reports were presented:

(a) Professor Herbert H. Golden, Delegate to the NFMLTA, reported on the 1959 meeting of the Federation and urged members to attend the open meeting on Friday, December 30, 1960.

(b) As AATI Representative to the Liaison Committee of the FL Program of the MLA, Professor Golden discussed briefly some of the NDEA projects involving Italian studies which were in progress. These included contrastive studies of structure, the development of tests to measure qualifications of teachers, the development of audio-lingual materials for teaching Italian, the development of language tests for school and college students, the procurement and distribution of electronic tapes in Italian for research and instructional purposes.

(c) Professor Olga Ragusa reported briefly on progress achieved in the development of a *Guide for Italian Majors* (an MLA project).

(d) Professor Antony J. DeVito, chairman of the national AATI contest for secondary schools, announced that the contest would be conducted in 1961. He reported that the tests, which would cover dictation, aural and reading comprehension, vocabulary, grammar and civilization, would be ready in the early spring and would be administered on both the Italian I and Italian II levels. It was recommended that administration of the contest examination should remain the responsibility of AATI chapters, and full details regarding procedures would be sent to chapter officers.

(e) Professor Alfred Iacuzzi gave a report of progress in the experimental amalgamation plan whereby the former Italian Teachers Association of New York and AATI

members residing in the New York-New Jersey area merged to form a new AATI chapter, to be known as the Metropolitan Chapter.

The following decisions of the Executive Council were announced and confirmed by the membership:

(a) that beginning with the March 1961 issue, *Italica* would bear on its front cover a statement of affiliation with the NFMLTA;

(b) that the AATI express its favorable reaction to the proposal that a department of foreign languages be established in the National Education Association;

(c) that Professor Louis Tenenbaum be elected Representative to the Liaison Committee of the FL Program of the MLA for a two-year term (1961-62);

(d) that Professor Bruno Migliorini be elected to honorary life membership;

(e) that a sum of \$100.00 be contributed by the AATI to the Norma V. Fornaciari Memorial Scholarship Fund established at Roosevelt University;

(f) that the AATI take steps to establish a third Italian group at the MLA, in accordance with the new procedures established by the latter. It was decided that, if and when established, the three groups should be designated as: Italian I: Middle Ages. Italian II: Renaissance and Baroque. Italian III: Modern and Contemporary.

(g) that the AATI would participate in the Charles E. Merrill Trust Fellowship Program of the ACLS. A committee was appointed to arrange for the implementation of the Program within the AATI.

(h) that the AATI express its continued concern over the type of examination administered in Italian in 1960 (and announced for 1961) by the College Entrance Examination Board;

(i) that the AATI express to the Board of Foreign Scholarships its feeling that it would be desirable to have more adequate representation of subject-matter scholarship on the Board. The names of several distinguished Italian scholars for possible representation from the Italian field were suggested.

Respectfully submitted,
HERBERT H. GOLDEN
Secretary-Treasurer, AATI

Book Reviews

LÓPEZ RUBIO, JOSÉ *Un trono para Cristy*, ed. Gerald E. Wade. New York: Dodd, Mead and Company, 1960. xiii+146 pp.

Teachers of intermediate Spanish classes are fortunate to have available in a school edition another play by the talented and brilliant contemporary Spanish playwright, José López Rubio. This last one, edited by Professor Gerald E. Wade of the University of Tennessee, is *Un trono para Cristy*, performed for the first time in the Teatro Infanta Isabel, Madrid, on September 14, 1956.

All who are familiar with the dramatic work of López Rubio know that his plays are generally masterfully conceived and skillfully written. Fantasy and illusion are often basic ingredients. Recognized as one of Spain's finest fabricators of light comedy, López Rubio has been sometimes accused of cultivating the "teatro de evasión" because he refuses to become involved in deeply serious problems. *Un trono para Cristy* is not an exception. Scintillating with humor, and complete with a surprise ending, this play is bound to awaken the interest of teacher and student alike.

As the editor so aptly suggests in the introduction, the one adjective that best describes *Un trono para Cristy* is the word "wacky." The student will not be exposed to any "big" problems of the struggles for life, but he will enjoy himself tremendously as he reads this play. The action deals with a middle-aged American woman, Pamela, who has taken her fatherless seventeen-year-old daughter, Cristy, to Mallorca with the express purpose of finding a royal husband for her. How she succeeds in gaining "un trono para Cristy" results in a sprightly, fantastic, and highly entertaining play.

Appearing in a paper-back edition with a very attractive cover design, the play is printed on good-grade paper, and is easy to read. There is a short introduction by the editor meant to aid the student in understanding the dramatic work of López Rubio. While the observations and comments of the editor are on the whole interesting and judicious, one would have wished that he had expanded them a bit more.

This edition, which follows that of Ediciones Alfíl (Madrid, 1957), Colección Teatro, Number 174, contains an adequate end vocabulary, and most unusual constructions, idioms, colloquialisms, and allusions, are explained in footnotes. Admittedly, it is always a problem for editors to determine exactly which idioms should be explained and which should be considered to be known by the student. Nevertheless, it is difficult for this reviewer to see why expressions such as: "a mitad de precio," (p. 20); "en último caso," (p. 48); "a otra parte," (p. 57); and "se separa," (p. 107) are foot-noted, while no explanations appear for: "es que las va a ustedes a coger el toro," (p. 19);

"si no los echo usted por la brava," (p. 47); "la casa ha hecho trampa," (p. 50); and "no se para usted en barras," (p. 94).

Immediately following the play can be found a "cuestionario" based on the action. To facilitate assignments, the material has been divided into thirty-one four-page sections, each containing ten questions. The careful editing is evident in the virtual absence of typographical errors.

S. SAMUEL TRIFILO

Marquette University

TATUM, TERRELL. *Cuentos recientes de España*. New York: Charles Scribner's Sons, 1960. x+239 pp. \$3.25.

This reader, which is meant for use in intermediate Spanish classes, contains eleven stories by five contemporary Spanish novelists. The stories, as the title suggests, are fresh materials, and only one has previously appeared in a student anthology. Three of the stories are actually chapters from the works of three of the novelists. Most of the authors are well-known to teachers of Spanish—Dolores Medio, Camilo José Cela, Carmen Laforet, Elena Quiroga, and Juan Antonio de Zunzunegui. Chosen because they are representative of the writers' best literary style, the stories serve to give a flavor of Spanish life and customs, and contain some of the great traditional themes of Spanish literature—love, jealousy, hunger, death.

Cuentos recientes de España is not an "easy" reader. The editor is to be congratulated for not tampering with the original Spanish, and the stories are presented as the author wrote them, without any simplification. Some difficult passages were omitted, but the "cuts" do not in any way detract from the continuity of the stories. In every case, the omissions are indicated by, . . . and a summary of the portion omitted usually appears in the footnotes. Despite the liberal use of footnotes to explain linguistic difficulties, idiomatic expressions, allusions, and rare words and items, second year Spanish students will find these stories rather difficult—especially the last one, "La vocación," by Zunzunegui. The reader, however, should prove very useful to those teachers who are blessed with superior students. Although the editor tells us in the preface that "students should be able to read them without difficulty and with a minimum of end vocabulary 'thumbing' . . ." one wonders how many students at the intermediate level would be able to recognize such unexplained expressions as: "una figura de sílfide cansada" (p. 79); "acechándola en todos los ojos" (p. 85); "por las tapias de la tarde se descolgaba el golfillo de la noche" (p. 133); "el marido . . . la tomaba el pulso a la mirada" (p. 142), to mention only a few.

Each of the group of stories is preceded by a page-long

introductory essay dealing with the author, and containing the general significance of his or her work. Of particular interest are the reproductions of the story titles and signatures in the authors' own handwriting.

Following the stories, at the end of the book, are five different types of exercises. These are designed for vocabulary building, idiom practice, conversation, and composition. Most of the sentences in the idiom exercises were taken directly from the story concerned, and the idioms themselves include ninety out of the one hundred highest frequency entries in Hayward Keniston's *Spanish Idiom List*. The end vocabulary has been carefully prepared, and includes most words not familiar to the average student at the intermediate level.

Cuentos recientes de España is an attractive, cloth-cover book, carefully edited, in an easy to read print. A careful reading revealed only one typographical error to this reviewer—"podre" for "pobre," on p. 142. This reader is definitely recommended for the better class.

S. SAMUEL TRIFILO

Marquette University

PATTERSON, FRANCES H., *Mes Premières Leçons de Français*. Boston: D. C. Heath and Company, 1960, pp. 156, \$1.80. Manual and Key, pp. 88, \$1.00.

The permanent edition of this beginner's French book has been constructed "from the point of view of the inexperienced language teacher in order that the content may be of maximum value" to them. It is accompanied by a teacher's manual and key.

The children's book includes reading texts varying in length from one line and a half (p. 97) to twenty-one lines (p. 62). The topics presented are: numbers, colors, classroom objects, geography of France, weather, time, gardening, animals, the farm, the marketplace, French money, the circus menagerie, parts of the body, clothing, houses and rooms, meals, and the four seasons. The texts are usually followed by a *Conversation*, that is, questions based upon the reading and occasionally a few questions related to the child himself or to his own environment. Other pages provide illustrations for the nouns in the vocabulary list. There are several folk songs, ditties, tongue-twisters, and fables, plus four plays, three of which are based on folk tales. Descriptive adjectives of color with mention of genders, possessive adjectives, prepositions (16 of them on two pages, plus the various uses of *de* and 28 new vocabulary words!), and useful verbs are offered.

The teacher's manual considers the problem of pupil selection for FLES, of the classroom teacher as a FLES teacher, and of the oral-aural approach to the use of the text. Procedures for this approach are outlined for the ten first days of contact with FLES. Thereafter comes the English translation of the entire text and French answers to the *Conversation* questions, interspersed with explanations of grammatical points or cultural elements which occur in the text.

One wonders if this book is addressed to classroom teachers who understand children well and also know how to proceed but do not know French? This would be disastrous. If, on the other hand, it is meant for teachers well

versed in the language but not skilled in teaching it to young children, beyond page 15 of the manual there will be little help to be found.

The reading texts are largely descriptive and include very little conversation; they do not lend themselves easily to mimicry and dramatization which are such useful ways of conveying meaning and learning intonations and inflections. After the introduction of the child's book on the tenth day, there are few or no suggestions about how to achieve these ends, other than the illustration of most of the nouns. Translation of the texts will most probably ensue. This is of course contrary to the principles of the direct method. The *Conversation* may serve as a palliative, but it is hard to see how these materials will readily promote self-expression in the FL unless they are expertly handled.

The logical organization of the book leaves much to be desired. To mention but one example: on page 37, question 13 asks *Quels légumes avez-vous dans votre jardin?* In the foregoing text and illustration only one vegetable *les choux* is mentioned; *quelques légumes* are introduced on pages 38 and 39.

The number of difficulties presented at one time seems not too well controlled either. Already on page 28, one finds in the same *Conversation* at least nine patterns for asking questions: *Comment, qu'est-ce que, combien, en combien, laquelle, à quelle, quelle, avez-vous, est-ce que*, plus an inverted sentence structure: *Votre montre, va-t-elle bien?* Only four of these patterns have been used previously. The complexity of many of the sentences would render the interpretation of the texts somewhat difficult for beginners: for example, *Le rat des champs se promet de faire honneur au repas quand, brusquement, un énorme chat entre dans la salle.* (p. 59).

While it is true that coloring a book may be a "meaningful activity," once older children have mastered the names of the colors which are given early in the book, they most probably will not be interested in being told what color to give a tree or a car as a "test of their understanding" of the words concerned. Moreover, according to the manual, the colors are presented on the fifth day with the word *papier*, but the pupils must wait until the eighth day to learn the names of other objects which they might qualify by a color.

The illustrator certainly has a sense of humor. Unfortunately, it sometimes expresses itself in almost caricatural representations of foreign people whom the pupils are probably meeting for the first time. This does not seem very desirable. Some of the pages are quite attractive, those featuring animals especially, but many are too cluttered. The labeling of illustrations is at times confusing: labels are closer to other objects than to the ones in question. There are such anomalies as a halo on a duck, a handbag as a part of a man's traveling outfit, a girl (?) with a dressy coat and hat and white gloves watering flowers, *une marchande de volailles* bending over a basket of vegetables, with one hand on a head of lettuce and the other pointing to the *volailles*.

A seriously disturbing aspect of this book is the approach to the culture of the country, as it is intended for children. Why introduce our pupils to what used to be the style in France rather than to what is gaining more and more prevalence and which the children are more able to appreciate?

Most peasant boys and girls of France, even in the remote provinces, dress like ordinary American boys and girls. Bed curtains are definitely a thing of the past. Louis XV furniture has made way for even the ultra-modern in the apartments and homes of the younger families of today. Children are rarely attracted by the old-fashioned; they do not esteem it. At least in the early contacts of children with a foreign civilization, it would seem advisable to avoid anything which is at best only partially true actually and which will probably endanger the attainment of one of the major goals of modern language teaching: the understanding and love of other peoples.

Teachers seeking supplementary materials may find in this text some very valuable offerings. However, the present writer would not recommend it as a basic text for teachers desiring to use the aural-oral approach, and least of all for inexperienced teachers. It seems rather unfortunate that the fine principles exposed in the Preface and in the first fifteen pages of the Manual have not been continued throughout the book.

MOTHER RAYMOND DE JÉSUS, F.S.E.

Diocesan Teachers College
Putnam Branch
Putnam, Connecticut

SMITH, EUNICE CLARK, AND SAVACOO, JOHN K., *Voix du siècle*. New York: Harcourt, Brace and Company, 1960, pp. xi+276. \$2.95. Paperbound.

This little anthology of plays, poems and short stories is intended to be used as an intermediate reader for college students. Professors Smith and Savacool have arranged the selections from eleven major writers around three progressively complex "themes characteristic of twentieth-century writing."

Under the first theme, "le beau mensonge," are found such writers as Apollinaire, Baudelaire, Cocteau and Giraudoux—"writers whose mission it is to correct the truth with fantasy." Baudelaire, Saint-Exupéry, Camus and Sartre illustrate the second theme, "le piège à rats," the thesis of which is that "man caught in a trap (often made for himself) is a pathetic figure." The last theme, "l'élan vers Dieu," is a Baudelairean quotation which the editors explain as a "need to orient our lives to the divine rather than to the profane aspect of existence." Baudelaire's presence among the twentieth-century writers is judiciously explained by the editors (p. 12).

A preface to each theme contains an explanation more than sufficient to full understanding of the particular theme. Information concerning the life, works, beliefs, and ideas of each author introduces him. It is my opinion that the editors have performed a valuable service in bringing these significant themes within the scope of courses in Intermediate French.

With the exception of an anecdote by Saint-Exupéry and the *pensées* by Simone Weil, the texts have been neither abridged nor altered. All the selections are of a high literary quality and are characterized, in addition, by a simplicity of language and style. The length of the texts does not always lend itself to a convenient assignment for the one class period.

The footnotes, which aid comprehension, appear at the bottom of each page. They consist of geographical, literary and historical allusions. However, most of the footnotes are explanations or translations into English. From a pedagogical standpoint, it is interesting to remark that the footnotes as well as the lines of the text, are numbered, thus making class reference more rapid. Comprehension of the texts is further enhanced by the French-English vocabulary. Irregular verb forms are noted as single entries. The infinitives of irregular verbs are followed by their principal parts. The texts, the footnotes and the French-English vocabulary are apparently free of typographical errors.

A questionnaire to test comprehension, to stimulate interpretation and to compare the ideas of the various writers in regard to the same theme, completes the text. The questions are simple and clear; they will help students in becoming more familiar with the story and idiomatic expression and, at times, they suggest the "explication de texte."

This well-organized, well-edited anthology explores with the student "some of the esthetic, ethical and religious ideas of our day as they appear in French literature." The editors have been very successful. Their text provides ample reading-conversational material of high caliber.

ROBERT N. RIOUX

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STACK, EDWARD. *French Handbook and Guide*. New York: American Book Company, 1960, 96 pp. \$1.50.

Put together with the skill and care one could expect from Professor Stack after seeing his *Elementary Oral and Written French* (Oxford, 1959) and his *Reading French in the Arts and Sciences* (Houghton Mifflin, 1957), this is simply what its title announces. It is an adjunct to any standard elementary or review grammar, and is intended for use as a guide in the correction of French composition. It makes no claim to be exhaustive and in fact it could hardly be briefer or more concise. I found no errors, and while we all have individual preferences regarding the treatment of certain topics in grammar I saw nothing likely to be challenged.

As any experienced teacher knows, it is a thankless task to write in corrections on the written work of students. Even those who take the trouble to go over the papers returned to them do not learn much from the process. They need to know why certain forms were wrong and need practice in writing the correct forms. To respond to this need, Stack has provided a simple but systematic method. Doubtless many teachers have long ago worked out for themselves similar methods, but Stack and his publisher are rendering teachers and students a very useful service. Both can quickly learn where to turn in this booklet for explanations. They can almost "memorize" its organization so clear and convenient is it. There is a glossary of grammar terms, an index which is very thorough, and fifty easily learned correction abbreviations and symbols.

Any teacher whose course involves regular written work would do well to examine *French Handbook and Guide*. Initially, it might require a little extra time but it shortly

would become a great time saver. Conscientious students would be very grateful for it.

EDWARD HARVEY

Kenyon College

RAINER MARIA RILKE, *Geschichten vom lieben Gott*. Edited by Eva C. Wunderlich. New York: Twayne Publishers, 1957, pp. 208, \$3.00.

It is refreshing to remark that some attempt is being made to introduce the less advanced student to the simple, yet magnificent, prose of a modern author like Rilke. Professor Wunderlich has intended her edition for students of intermediate German, and for this reason she had supplied her text with a complete vocabulary and extensive notes, lest the student on this level hesitate when confronted with a clear, readable passage which often conceals a profound meaning. The introduction provides a succinct biography of the young Rilke and a partial outline of Rilke's personal ideology as expressed in these stories.

One could have hoped that the editor would have expanded her discussion of Rilke's notions of the divinity of poverty and the quintessential role of death within human life, rather than merely indicating what Rilke's intentions might have been in this or that story. But on the whole this work is a competent school edition, a trifle lacklustre in its notes and comments, but serviceable for intelligent intermediate students.

RICHARD J. BROWNE

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Deutsche Dichtung im 18. Jahrhundert. Edited by Adalbert Elschenbroich. München: Carl Hanser Verlag, 1960, pp. 743.

Everyone who is interested in German literature of the Enlightenment will heartily welcome the appearance of this new anthology. Its more than six hundred pages of texts contain for the best part works which are no longer readily obtainable since they come from such long-since forgotten authors as Bräker, Creuz, Götz, Salis-Seewis and Wehrs. That doesn't mean that this is a sort of literary *Raritätskasten*: better known poets such as Brockes, Gellert and Gleim also appear here and they are quantitatively better represented. Although poetry predominates here, which is to be expected with such an anthology, one finds a satire by Rabener, a collection of Lichtenberg's aphorisms, relatively long excerpts from the writings of Wieland and Lessing, and the texts conclude with K. P. Moritz's essay "Über die bildende Nachahmung des Schönen." Because of their length, no novels from the period were included and there is only one play, J. E. Schlegel's "Canut." In addition to the texts there are a generous *Nachwort* from the editor, almost ninety pages of excellent biographical and bibliographical notes and explanations of textual difficulties. There are two terminal indices, one for the first lines of the poems and the other for the authors and their texts. Since this is a *Dünndruckausgabe*, the volume remains quite handy. We wish we could conclude our remarks here with a brief hymn of unqualified praise, but unfortunately this is not the case. We are quite

glad to have this book, but at the same time we are rather disappointed.

If one is acquainted with Hederer's *Deutsche Dichtung des Barock*, which recently appeared from this same house and in the same format, he may be tempted to believe that the newer volume is similarly concerned with the literature of an entire century. This, however, is not the case and the title of the book might have run approximately "Die Vermenschlichung der Aufklärung durch die Empfindsamkeit und deren gemeinsamer Weg zur Klassik." This is approximately the thesis which the editor develops in the *Nachwort* where he shows brilliantly that reason and emotion were complementary, rather than opposing forces and that they worked together to help form the intellectual basis of the Classical period.

We can accept this argument and at the same time admit that it is infinitely easier to criticise an anthology than it is to put one together; nevertheless we must ask whether the limitations of space were so great as to justify the simplifications that occur here? The early stages of the Enlightenment are discussed but only fleetingly and the reader must accept it as an accomplished fact. The editor concerns himself much more with the "Aufstieg, der um sein Ziel weiß: das Ziel der reinen Humanität"; as interpreted here, this means the loosening of the all too narrow rationalist theories. Accordingly philosophies or philosophical attitudes such as atheism, hedonism and epicureanism are either not taken seriously or are simply not discussed. The principal literary mode of the 40's, 50's and early 60's is mentioned only once and in a not exactly illuminating manner when he writes of "dem versuchenden Spiel des Rokoko, dem halb Getändelten, halb Aufrichtigen." The literature of the Storm and Stress is not taken into consideration, for "mit ihr und den fast gleichzeitig einsetzenden vorromantischen Strömungen beginnt etwas Neues, das über die Einheit dessen, was im Titel des Buches 18. Jahrhundert genannt worden ist, weit hinausführt." Should these movements perhaps have waited for the turn of the century to begin?

Naturally every editor of an anthology must struggle with the problem of spatial limitation but the principal question for the reader remains, how does this factor in conjunction with the editor's presuppositions influence the selection of texts? Here one finds no sample piece from one of the moral weeklies; there is not a word from Gottsched, Bodmer or Breitinger, not to mention such later *Aufgeklärte* as Garve, Mendelssohn, Nicolai or Wezel. Are we to infer that these men were not *Dichter* but simply *Schriftsteller*? One must also view Rococo and Anacreontic as synonyms if he wishes to regard this selection as representative. Here there is not a single mock epic nor even an excerpt from one of the many examples of this genre in which the Rococo aesthetic probably found its purest expression. Can or should one become acquainted with Zachariaä or Thümmel through a single lyric—and thus scarcely typical—poem?

With reference to the omission of the Storm and Stress, the editor writes: "Durch diese Begrenzung wurde es möglich, von der Dichtung der Aufklärung und Empfindsamkeit wenig bekannte und heute kaum mehr erreichbare Texte aufzunehmen," and in this respect he has accom-

plished much which is valuable and praiseworthy. In the very next sentence, however, we read that "Lessing und Klopstock wurden nur insoweit berücksichtigt, als es unbedingt erforderlich war, um ihre beherrschende Stellung in der Literatur der Zeit sichtbar werden zu lassen," a most singular sentence. We would make the following observations: although pieces by Lessing, Klopstock and Wieland consume more than a quarter of the text pages, it remains most doubtful whether their "herrschende Stellung" is demonstrated other than spatially; secondly, since one scarcely experiences the greatness of these "greats" through even this generous a sampling, one might ask what purpose is actually served by devoting so much space to these already much-anthologised authors. To be sure, every anthology represents a compromise, but in the present instance it is hard to guess what the guiding principle might have been: we find neither a selection of the best works of this period nor a rigorous attempt to present works typical of all the various literary currents of that century. We have here not a cross-section of "Die deutsche Literatur im 18. Jahrhundert" but a *Spätauslese* thereof, the aim of which would seem to be that this age, too, possessed an *Erlebnisichtung*, an "ergriffenes Dasein."

In closing, we wish to stress once again that this volume is most welcome. We would simply be more heartened if we knew that this series were planning to issue a volume bearing the title "Deutsche Dichtung der Aufklärung."

JOHN R. RUSSELL

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MCBURNY, WILLIAM HARLIN, *A Check List of English Prose Fiction 1700-1739*. Cambridge, Harvard University Press, 1960, pp. x+154. \$3.75.

Since Arundell Esdaile and C. C. Mish no one has needed to go uninformed about the extent of the writing of English prose fiction before Richardson and Defoe. William Harlin McBurney's *Check List* now extends our knowledge still further, concentrating on the forty years preceding *Pamela*. Mr. McBurney's additions appear to be mainly in translations from the French. He contributes one new romance: Jane Barker's *Exilius*, 1715. This *Check List* is based on Esdaile, the CBEL, and the Greenough cards at Harvard which stretch from 1470 to 1832. It is not made completely clear how it differs from or adds to the work of predecessors. C. C. Mish's *English Prose Fiction 1661-1700*, which it appears to adjoin, is not specified in the Introduction, though it is listed in a Bibliography of such lists.

Sampling turns up the following: Capt. Charles Johnson's *History of the . . . Pirates* (1724) is not attributed to Defoe, although John Robert Moore has established the authorship; none of the enormous work of Moore appears to have been canvassed; Arber's *Term Catalogues* do not appear in the Bibliography; nor does the last Transcript of Stationers' Registers, which overlaps the period by eight years; the Index is to the *Check List* only (thus incidentals in the Introduction may prove elusive); the fictitious travel satires of William King do not appear, though the genre is included.

But no list like this is ever complete, and any omissions should not dim for us the enormous usefulness of another beating of the field. It is very helpful to have the location and the library call number of extant copies, wherever possible.

The writer of the comments on the dust jacket should be twitted on contradicting the compiler himself, who clearly states that the *Check List* is an aid and not a definitive bibliography.

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HUEBENER, THEODORE. *Why Johnny Should Learn Foreign Languages*. Philadelphia: Chilton Company, 1961, xiii+142 pp. \$4.00.

This book should awaken many to the realities of the teaching of FLs in the U. S. Fortified with a keen wit and ample statistics, Theodore Huebener examines carefully every phase of FL needs and compares what we are doing to meet them with what the rest of the world is doing. To say the least, the picture is dismal.

After tracing immigration to the U. S., Huebener concludes: "If a considerable portion of these millions (of immigrants) had held on to their languages, today's average American would have grown up to be bilingual. . . . As it is, we are now forced to recover painfully what we could have had without effort." He calls our educational system to task for its refusal to teach basic fundamental courses and traces the teaching of FLs in our schools.

Statistics showing the number of hours per week spent in European schools in the study of FLs, both classical and modern, give validity to Huebener's chapter title "We Are at the Bottom."

The author stresses the importance of the knowledge of "world languages for world contacts," as well as many vocational opportunities for people with a working knowledge of one or more FLs. Huebener states that Chinese should be first on our list of exotic languages to be taught and that languages with over 50 million speakers not now taught should be offered in selected high schools and colleges.

In a final chapter, Huebener makes specific recommendations for improvement of the situation. Some of these are: (1) Everyone should learn at least two FLs; (2) FLs should be made a required subject, at least for the academic diploma; (3) FL conversation should begin in elementary school with formal training starting in the seventh grade and continuing through the twelfth grade; (4) two FLs should be required for the academic diploma and one for the commercial diploma in high schools; (5) at least four years of one FL and three of another should be studied before college; (6) Latin should be a required subject for the B.A.; (7) an FL should be a required subject in teacher training institutions; and (8) the language requirement for the Ph.D. should be strictly adhered to.

This work, addressed primarily to the layman, should have a wide audience. The style is clear, and the author puts his point across very well.

FRANK PAUL BENWELL

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